

CALIFORNIA ARTS & ARCHITECTURE



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Winchton L. Risley, Architect

(See Page 28)

APRIL, 1937

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Editorial

THE SIT-DOWNERS

ALTOGETHER too much has been said about the infallibility of the judgment of the great American people. That judgment can be warped one way or another by capital as well as by labor. It was not so long ago that the entire people of the United States believed in the right of private property. Today their judgment has been twisted until they are beginning to believe in the right of confiscation. These sit-downers now have come to the conclusion that any question of their right to take over property in which they prefer to be seated is a threat against their rights. To take and hold possession of a man's property and then ask him to bargain with you for his right to use it is much like picking your pocket and then asking you to bargain with him for the return of your purse. If there is any such thing as mass opinion of the great American people, it is time that they developed guts enough to handle this situation which no one else seems willing to tackle.

THE GREAT AMERICAN PASTIME

COMPARED to the great American pastime of killing people with automobiles, the ancient practice of throwing Christians to the lions was a sissy's game. The number killed and injured in the United States in 1934 was one million, two hundred ninety one thousand, one hundred one. In 1936 this was 1,378,000, an increase of 87,000 casualties. In 1934 some 36,000 men, women and children were killed; in 1936 a total of 38,000 were killed. What a bloody game this is.

In our last six major wars something less than 250,000 men were killed in action. During that same period, over 415,000 people were killed in automobile accidents.

The National Safety Council is in the throes of heroic efforts to reduce these fatalities. The manufacturers are increasing their safety devices; more stringent regulations as to drivers' licenses are being enforced; traffic regulations are being improved and an effort made to standardize them. But with all these efforts, it does not seem to us that anything will result in marked improvement and reduction of this slaughter until respect for the law has been developed to a considerably higher degree than exists in this country today.

ABOUT HOTELS

ELSEWHERE in this issue is an announcement of a twenty-seven-story hotel to be built in the downtown section of San Francisco. It is only natural that all large hotels in that section of the city should look with disfavor upon any project contemplating the construction of another great hotel, but we do not believe that this is justified.

When the Rue de la Paix in Paris began to be the center for jewelry shops, those who had been established for some time in that great artery viewed with alarm each new establishment coming into the street. Yet it proved to be the best thing that could have happened to all of them. When almost the entire stretch of the avenue was lined on both sides with great jewelry stores, they all began to do more business. The artery soon became famous as the center for jewelry manufacturers and designers. The same has happened in other instances of a similar nature and it is not impossible that the construction of another modern, up-to-date, great hotel in San Francisco may only increase the reputation of that city as the center for hotels on the Pacific Coast.

San Francisco has been considered one of the greatest convention cities in the United States and, while there is some justice in the contention that it is overbuilt for small hotels, it is by no means certain that another great institution, modern in equipment, style, accommodations, and features will not reflect value on all of the other great hotels in the city. In any case it is undoubtedly true that during the exposition period and perhaps for a year before and a year after there will be a dearth of accommodations in San Francisco.

CALIFORNIA ARTS & ARCHITECTURE

Published by Western States Publishing Company, Inc., 2404 West Seventh Street, Los Angeles, Telephone Federal 1161; 101 Post Street, San Francisco; 415 Lexington Avenue, New York City.
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Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

HOW CYNICS ARE MADE

AT LAST we have a concrete example of a man who really broke his back for a cause and received no thanks from an obtuse world. Of course, it remained for the police department to convey officially the ingratitude of humanity.

The cause was not especially vital—indeed, the world could get along without it, possibly. But this crusader wished to set a standard of higher nuttiness to which man could aspire.

Why Horatius stood on the bridge instead of jumping off—to show his valor—is now becoming puzzling to historians. As soon as the San Francisco Bridge was completed, everyone knew that sooner or later a Steve Brodie of the West would rise up to go down into the Bay, perhaps into history. Now it's happened—the suspense of waiting

for him to appear is over. He has appeared and disappeared—into the oblivion of men who try something but don't make it, whether they are reaching for fame by jumping up to the Presidency or down from a bridge.

All this fellow got for his pains were more pains. He was hurried to a hospital with a broken back. Then, with the characteristic regimental fashion in which troubles come trooping, he got his only earthly award of recognition from the police department. Instead of all the cops marching in a parade to honor him, only one cop marched up to the hospital—with a warrant charging "pedestrianism" on the bridge.

The moral of the story, it seems, is that there is very little in life worth breaking your back about—or your heart.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENT

THE PAGEANT-PLAY, "Ramona," directed by Morris Ankrum, is given at the Ramona Bowl about half way between the towns of Hemet and San Jacinto and is sponsored by the Community Association of the two towns. The play is given in the afternoons of April 17 and 18, April 24 and 25, and May 1 and 2. A dramatization of the Helen Hunt Jackson novel was first made by Virginia Calhoun, who later gave the rights for outdoor presentation to Garnet Holme, whose arrangement is still used. Victor Jory assumes the role of Alessandro, which he has feelingly interpreted in former years, and Jean Inness is the lovely Ramona. Spanish and Mexican songs and dances mark the interludes, while the Indian sunrise and sunset calls are featured.

THE MISSION FIESTA again holds the attention in San Fernando Valley as the civic and dramatic organizations prepare to hold a greater pageant, June 18-19, for the benefit of San Fernando Mission, than in former years, as the need is greater. The Mission grounds form the stage, the old church wall the backdrop, and this wall is in need of repairs. Roland Wilson, play director, is aiding in the selection of a suitable pageant-drama.

WISTERIA FETE at Scenic Point, Sierra Madre, continues through April 18, under the direction of the Wisteria Association. Mrs. W. J. Lawless bought the property, including the famous Wisteria vine, last year and it has been landscaped under the direction of Charles Gibbs Adams. The old Fennel home has been removed and a pergola substituted for the support of the vine. Luncheon and tea is served in the glass-enclosed section.

MONROVIA DAY is celebrated May 15, and with this fifty-first birthday the town intends to go modern. Spanish and pioneer ideas have been discarded and the slogan is "Maytime is Playtime in Monrovia."

THE WILD FLOWER FIELDS of California cover an ever-extending territory. Coachella Valley and the Shafter region, beyond Bakersfield, blossomed first, to be followed by innumerable fields in many directions. The fields are not so extensive at the foot of the Grapevine as in other years; the flowers are scattered. In the fields and low foothills bordering the road to Santa Maria through the Guyama Valley are poppies, yellow sun cups, brodiaea, owl's clover, and the blue and purple lupine. South of Santa Maria, on the Foxen Canyon Road, the baby blue eyes, yellow violets, cream cups, and white forget-me-nots may be found in numbers. The desert in the neighborhood of Mojave and Randsburg should be visited, and the San Diego section promises a wealth of bloom.

FLOWER SHOWS, the arranged variety, mark the month, both in the north and south of California:

The Spring Blossom and Wildflower Association holds the fifteenth annual show at the Palace Hotel, San Francisco, April 15. The arrangement of wild and cultivated flowers is stressed.

Sacramento County Spring Flower Show is held at the State Fair grounds, Sacramento, April 17 and 18.

Mendocino Rhododendron Festival in Russian Gulch and Van Damme State Park attracts visitors April 28.

Spring Garden Show at the Exposition Building, Oakland, is always one of the outstanding events of the season, April 29 to May 2.

Pasadena Flower Show Association presents the Spring Flower Show in Carmelita Gardens, April 16-17-18, and it is a general show, open to commercial and amateur growers. The flower arrangement section is located in the Art Center building as the show is held both outdoors and under cover.

The Hardee Iris Gardens at Kentfield attract, April 20-May 20.

California Nursery Company at Niles opens the sixth annual Bulb Show, April 11, and announces one hundred thousand flowering bulbs.

The Azalea Festival at the Coolidge Rare Plant Gardens, Pasadena, continues through April, showing thousands of blossoms.

The Coronado Flower Show is held, May 1 and 2. Mrs. Dwight Peterson is president of the Coronado Floral Association.

At the Museum of Natural History, Mission Canyon, Santa Barbara, varieties of wild flowers will be shown throughout the season.



Photograph by Robert Humphreys

This informal arrangement of plum blossoms by Amymay Studio, Pasadena, is an accessory to the ceramic. They are well chosen to express in this unsophisticated manner the youth and exuberant joy of the children done by Susi Singer with such tender discernment

FINANCIAL COMMENT

By CARLETON A. CURTIS

AT the present time the rise in commodity prices is a matter of both financial and political discussion, and at first glance the price level seems quite high. Since last October there has been a substantial rise amounting to about thirteen per cent, as compared to an increase of eight per cent in the year 1935, and one of sixteen per cent in 1934.

Compared to pre-depression years and expressed in dollars, the present price is about fifty per cent above the level from 1912 to 1915; about forty per cent less than the peak of war inflation from 1916 to 1920; and just slightly below the average of the years 1922 to 1929.

Judged from this viewpoint prices may well seem approaching a reasonable maximum, and further sharp increases not to be looked for. However, if we look at the same price structure from a different angle and take into consideration the change in the length of the "yardstick" which we shortened by the dollar devaluation in 1933, a quite different picture presents itself.

By measuring commodities in grains of gold we find the present price to be twenty per cent below the 1912 to 1915 level, instead of fifty per cent above; that the war inflation prices were three times the present one; and that the 1922-1929 average is twice the present.

That there will be interruptions in the advance is unquestioned, and there will undoubtedly be political attempts to prevent undue rises, but it seems inevitable that rising wages, shorter hours, and depreciated dollars will eventually result in substantially higher prices, for it is a basic fact that in the long run commodities are exchangeable into gold.

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SPRING GARDEN WEEK is an event at Victoria, B.C. From April 24 to May 1 the most famous gardens of the district are open to visitors. The festival opens with a Spring Flower Tea in the Blue Rotunda of the Empress Hotel; an illustrated lecture on Rock Gardens, April 26, decorated tables display, April 28, both at the hotel; and the closing event is the Spring Flower Show at the Willows, April 30 and May 1.

INDUSTRY FOREST CONFERENCE is held in Washington, D.C., April 7-8-9, to consider forest problems. The Western Pine Industry issues a booklet on Forest Conservation in the Western Pines, which shows what is being done to keep lands productive and to assure western communities of a stable forest resource.

EVENTS in the Paul Elder Gallery, 239 Post Street, San Francisco, include reviews of new books by the authors: Warden James A. Johnson of Alcatraz Prison, author of "Prison Life is Different," speaks April 3; Mrs. Lillian Luker Ashby, author of "My India," is heard April 10; Miss Ruth Thompson, who wrote "Eating Around San Francisco," describes, with Chef Louis Hanges some of the famous dishes, April 17; Dr. Richard La Piere, author of "Son of Han," a story of China, is heard April 24. Miss Peggy Bethers is presented in interpretations of the late plays, April 22.

SPORTSMAN'S SHOW is held at the Memorial Auditorium, Sacramento, April 10-11, with entries covering every phase of sport.

BOBBY JONES TROPHY TOURNAMENT is announced for April 23-25 at Catalina Island.

NEWPORT HARBOR YACHT CLUB has an auxiliary. Sailor sons and daughters have organized the latest recognized Corinthian club on the Pacific Coast. The new clubhouse will be built on bay-front property, adjoining the senior clubhouse. Staff Commodore Albert Soiland, founder of the adult club, donated a large float to be used by the snowbird fleet.

AGUA CALIENTE TURF CLUB announces racing will be resumed on the Jockey Club track about May 1. The border track will not conflict with the meet at the Del Mar Jockey Club, July 3 to 31, racing during that period on Sunday only, as Sunday is the off day in California racing.

SANTA MONICA BREAKFAST CLUB holds a dinner dance for members and their guests, April 24, at the Trocadero.

CALIFORNIA DANCE GUILD presents the Modern Ballet Festival, May 4-5, at the Biltmore Theater, Los Angeles, as the closing event of the spring series. John Martin, dance critic of The New York Times, is scheduled as guest lecturer for the occasion.

ENGLISH FOLK DANCE GROUPS, under the direction of Gene Gowing, meet each week, one in Pasadena on Tuesday evenings at eight at the Westridge School for Girls, and one in Beverly Hills at the studio of Mrs. Virginia Johnson.

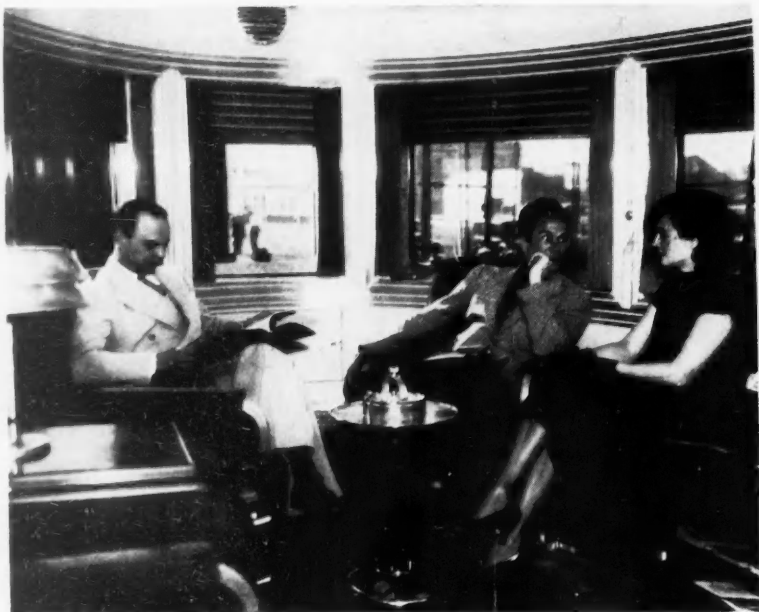
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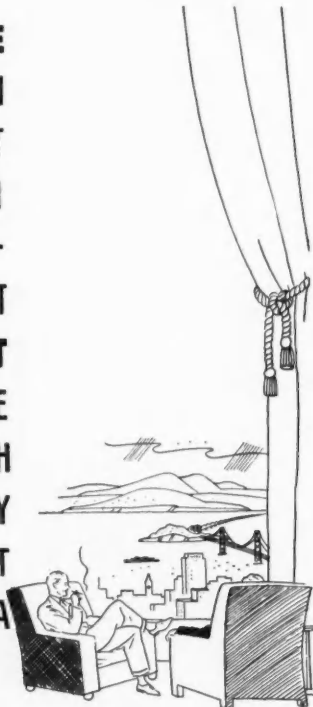
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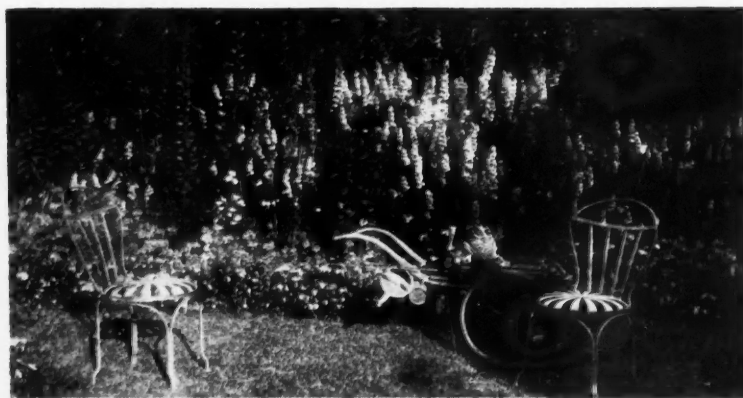


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FESTIVAL OF ARTS WEEK in May at Scripps College will include an outdoor dance presentation, staged on the college Bowling Green, by members of the Orchestral Society, national dancing group, and under the direction of Miss Ruth Critchfield.

RANCHO SANTA ANA BOTANIC GARDEN in the Santa Ana Canyon, Orange County, opens April 2, and will be open to the public on each Friday through April, May and June. Visitors are admitted by card only, and these may be obtained by writing to the Administration Building, Rancho Santa Ana Botanic Gardens, R.F.D. 3, Anaheim, enclosing stamped, self-addressed envelopes for replies. There is no admission charge. Mrs. Susanna Bixby Bryant is managing director of the gardens and has donated land and buildings for this sanctuary of native California plants, flowers, shrubs and trees.

CALIFORNIA PLANNERS INSTITUTE holds a two-day session in Pasadena April 17-18. Herbert H. Jaqueth of Sacramento is the secretary and announces Alfred Bettman, Cincinnati, president of the American Society of Planning Officials and governor of the American City Planning Institute, as the principal speaker.

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN, California State Division, hold the sixteenth annual convention at Coronado, May 21-22. Mrs. Frank G. Swain of Whittier is the State president. Social functions and various trips follow the business meetings. Hotel del Coronado has placed a yacht at the disposal of the delegates, the tennis courts are open to them and the swimming pool.

PAN-AMERICAN LEAGUE of San Diego, Mrs. Maurice F. Herschel, president, celebrates Pan-American Day, April 14, at the House of Hospitality, Balboa Park.

WOMEN'S CIVIC CONFERENCE, representing organizations throughout California, is held April 15 in the Hall of Nations, Boverd Auditorium, University of Southern California, Los Angeles.

DISTRICT CONVENTION of the California Federation of Women's Clubs is held April 20-22, at Santa Monica.

AMERICAN PETROLEUM INSTITUTE, Pacific Coast District, holds the annual Spring meeting April 13, at the Hotel Biltmore, Los Angeles. A. L. Weil, president of the General Petroleum Corporation and California Oil and Gas Association, is the principal speaker at the dinner, Biltmore Bowl.

MILLS COLLEGE celebrates the eighty-fifth birthday anniversary, April 7, and alumnae from Seattle to San Diego are assisting in a nation-wide observance. Dinners include one at the Hotel Oakland, one at the Fairmont, San Francisco, and one at the Ambassador Hotel, Los Angeles.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, closes the season of illustrated lectures with one of the most interesting of the course. Father Bernard R. Hubbard, S.J., the friendly "Padre of the Glaciers," shows pictures and tells the story of the prehistoric Alaskan animal, whose claws have left prints in the rocks. He is heard at the Shrine Auditorium, Los Angeles, April 8, and at the Civic Auditorium, Pasadena, April 13.

GREENWOOD REVIEWS close for this season in California in April. During the winter Aline Barrett Greenwood has reviewed new books and plays and has interpreted current events in an enlightening manner. The final dates are, April 12, Hotel St. Francis, San Francisco; Shakespeare Club House, Pasadena, April 21; Ambassador Hotel, Los Angeles, April 22. Miss Greenwood is also heard at Santa Barbara, Long Beach, La Jolla and Coronado.

AT HOTEL HUNTINGTON two series of reviews have been presented this winter. Mrs. Edna Ruhm closes her "Events of the Hour" talks, April 8; while Mrs. Jack Vallely discusses current topics, new books and plays for the final occasion, April 13.

RICHARD HALLIBURTON lectures on his "World Travels" at the Savoy Theater, San Diego, April 20, and at the Lobero Theater, Santa Barbara, April 24.

MUSIC

SYMPHONY ORCHESTRA of San Francisco, sustained by the Musical Association, and directed by Pierre Monteux, in the Silver Jubilee Season at the Memorial Opera House presents, a season of ten pairs of Friday afternoon and Saturday night concerts. Celebrated soloists have appeared at the concerts throughout the winter. The final pairs are given April 23-24.

ERNEST SCHELLING conducts the San Francisco Symphony Orchestra in the third course of educational concerts for young people at the Memorial Opera House, San Francisco. First program is April 3, with Laura Dubman, twelve-year-old pianist, as soloist; following dates and subjects are, April 10, Early Suites; April 17, Minuet and Scherzo, and April 24, The Overture.

SAN FRANCISCO ART COMMISSION sponsored a series of Municipal Concerts at the Civic Auditorium. The final concert is given Tuesday evening, April 20, with the San Francisco Symphony Orchestra, conducted by Pierre Monteux.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of the California Symphony Association, and conducted by Otto Klemperer, closes the symphonic winter season, April 24. The pairs of concerts, April 15-16, present Bronislaw Huberman, violinist, as soloist. Beethoven concerts are given April 10, Eduard Steurman, pianist, as soloist; April 17, Triple concerto, and April 24, presenting the Ninth, with Philharmonic Chorus.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, presents two symphonic concerts during the month at the Civic Auditorium: April 3, with Genevieve Wiley, mezzo-soprano, as soloist; April 23, in the Young People's Symphony Course, sponsored by the Junior League.

COLEMAN CHAMBER MUSIC ASSOCIATION sponsors the third observance of Bach Week, honoring the 250th anniversary of the birth of Johann Sebastian Bach, April 4 to 11, at Pasadena. The various churches participate in this observance and the festival closes with the presentation of Bach's Chamber Music at the Community Playhouse, April 11. The program continues during the afternoon and evening with soloists, the Bach Society chorus, a string ensemble, and the Abas String Quartet. Supper is served during the intermission.

PHILADELPHIA SYMPHONY ORCHESTRA, under the direction of Jose Iturbi, presents two concerts at the Shrine Auditorium, Los Angeles, April 30 and May 1.

A MEMORIAL CONCERT for Ossip Gabrilowitch is given, April 7, at the Philharmonic Auditorium, Los Angeles, by the Philharmonic Orchestra, under Otto Klemperer, and assisting artists include Marion Talley, soprano; Charles Gorin, baritone, and Henry Deering, pianist.

FEDERATION OF MUSIC CLUBS of California hold the annual meeting at the Western Women's Club, San Francisco, April 7. The biennial is announced for May at Louisville.

FINE ARTS FESTIVAL is scheduled at Riverside, April 26 to May 8.

MUSICAL FESTIVAL claims the attention of Victoria, B. C., April 27 to May 1.



Photograph by Preston Duncan

There is a lively interest in the revival of old copper and brass, such as is seen on this Welsh cupboard of maple. On the lower shelf is an old handled pot from Russia; on the table an embossed copper wine jug from France. The old Chinese brass iron on the cupboard has been planted with spring flowers. From J. W. Robinson Company in Los Angeles.

PETER CONLEY, in his Vocal Series at the Opera House, San Francisco, presents Lawrence Tibbett, April 19, and Nino Martini, April 29. Mr. Martini is also heard at Santa Rosa, April 30.

ST. OLAF CHOIR of sixty mixed voices, under the direction of Dr. F. Melius Christiansen, gives three concerts in southern California this month. April 9, at Shrine Auditorium, Los Angeles; April 10, at Polytechnic Auditorium, Long Beach, and Sunday afternoon, April 11, at the Civic Auditorium, Pasadena.

TOWN AND GOWN CLUB, of the University of Southern California, sponsors two concerts by Peter Meremblum, Russian violinist, April 3 and May 8.

MOZART FESTIVAL is held at the Town and Gown Club, Los Angeles, April 6 to 12, under the direction of Lady Dunn of London.

COMMUNITY OPERA ASSOCIATION of Riverside, under the general supervision of Marcella Craft, aided by Barton Bachman, produces grand opera in English, with a cast of local singers. The opera scheduled for May 6 is "Pagliacci."

MERLE ARMITAGE presents two artists in April at the Philharmonic Auditorium, John Charles Thomas is heard, April 9; and Martha Graham with her dance group is seen April 16.

FESTIVAL OF THE ALLIED ARTS of southern California holds auditions for music students at the various auditoriums in Los Angeles between April 17 and May 1. Each division, instrumental, vocal and composition, is headed by a well known musician as chairman, and prizes in cash, as well as scholarships are offered.

CHAMBER MUSIC CONCERTS will be given in Wheeler Auditorium of the University of California, Berkeley, during the Summer Session through the generosity of Mrs. Elizabeth Sprague Coolidge.

THE BEHYMER COURSE at the Philharmonic Auditorium, Los Angeles, closes the winter season with the presentation of two notable artists: Lawrence Tibbett sings, April 13, and Nino Martini is heard April 27. Ted Shawn and his male dancers are seen at the Philharmonic for two performances, April 3, afternoon and evening.

GASTONE USIGLI, formerly director of the Oakland Federal Music Project, is now the head of the Los Angeles County work. He is a distinguished musician and composer, served as conductor of the San Francisco Chamber Symphony, and acted as co-director with Alfred Hertz of the Ford Bowl concerts at the San Diego Exposition.

JAN KUBELIK, violinist, makes a special request appearance, April 23, at the Lobero Theater, Santa Barbara.

THEATER NOTES

FEDERAL THEATER at San Francisco has taken over the Alcazar, opening April 15, with "Swing Parade," directed by Max M. Dill.

COMMUNITY PLAYHOUSE, Pasadena, includes four unusual plays in the Spring schedule. Two plays are given each month, each running approximately two weeks, opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmore Brown is the supervising director, and Charles Prickett the business manager. April 6-17 (excepting 12-13) "Periphery," by Frantisek Langner, adapted by Blanche Yurka.

April 20-May 1, "God Save the Queen," by Frederick Jackson.

May 4-15, "Ethan Frome," Edith Wharton's novel, dramatized by Owen and Donald Davis.

The Laboratory Theater, an integral part of the Playhouse, functions in the Recital Hall and is designed to benefit new playwrights. Productions alternate with presentations by Senior Players.

LOBERO THEATER, Santa Barbara, presents "The First Mrs. Fraser," by St. John Ervine, directed by Talbot Pearson, April 1-2-3. The Lobero reopens the Foreign Film Season with "Tales from the Vienna Woods," April 15-16-17.

THE MEXICAN PLAYERS, Padua Hills Theater, near Claremont, announce the opening of the new play, "El Rancho del Rio Seco," April 6, under the direction of Juan Matute. The play features the fiesta of San Ysidro, is filled with gaiety and charm, and introduces new songs and dances. The program is given each Wednesday, Thursday, Friday and Saturday evenings at 8:30, with matinees Wednesday and Saturday at 2:30.

STUDIO VILLAGE THEATER, Los Angeles, offers "Leave It To Smith," by Katherine Kavanaugh, opening April 1. Johnstone White is directing.

LITTLE THEATER OF THE VERDUGOS, 1501 Canada Boulevard, near Glendale, is under the direction of Harrison Ford, who presents original manuscript plays whenever possible. His selections are as excellent as his direction and the presentations at this little theater are of the best.

THE WAYFARERS, 1749 Clay Street, San Francisco, plan to do "Lower Depths," by Maxim Gorky in April. Jack Thomas directs this group.

LITTLE THEATER OF BEVERLY HILLS for Professionals established the worth of the Workshop Theater, 8533 Santa Monica Boulevard, with the production of "Rooms Like These," by Walter Armitage and Robert Pearsall.

ASSISTANCE GUILD of Santa Monica stages "This Thing Called Love" at the Miles Memorial Playhouse, April 16-17.

JUNIOR LEAGUE of Los Angeles announces three performances for the children's spring play, April 16-17, at the Hawthorne School, Beverly Hills. A matinee April 16, both a morning and afternoon show the 17th. The play is an adaptation of "The Wizard of Oz."

BELASCO THEATER, Los Angeles, announces "Story to be Whispered," an Al H. Woods production, opening May 1.

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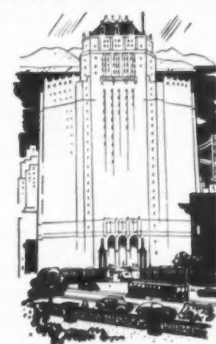
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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: The work of members.

CORONADO

GALLERIES, Hotel Del Coronado: Paintings by California artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by Western artists.

FILLMORE

ARTISTS BARN: Landscapes by Douglas Shiveley, water colors by Lawrence Hinckley, and examples of handicraft. Death Valley paintings by Cornelius Botke, Block Prints by Jessie Arms Botke, etchings by Arthur Millier, through April 24.

HOLLYWOOD

KANST GALLERIES, 6182 Mulholland Drive: Paintings by American artists.

PRINT ROOMS, 1748 N. Sycamore Ave.: Paintings and prints by Rockwell Kent, as well as fine examples of the masters in etching.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Spring Exhibition by members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd. So.: Fern Gary's paintings are continued. An exhibition of camera studies by Earl Lee Davis.

LOS ANGELES

BILTMORE SALON, Biltmore Hotel: Robert C. Vose of Boston presents his annual exhibition of paintings by old and modern artists.

EBELL SALON OF ART, 4400 Wilshire Blvd.: In the Fine Arts Room, an exhibition by Florence J. Tompkins, and a general exhibition of portraits in painting and sculpture by well known California artists.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Exhibition by California still life painters.

LOS ANGELES MUSEUM, Exposition Park: April 1 to 15, "Color in Antarctica," pas-



A landscape with figures by P. J. de Louthembourg from the collection of R. C. Vose at the Biltmore Salon in Los Angeles.

tels by David Abbey Page, official artist with the Second Byrd Antarctic Expedition, April 1-30; lithographs by Alson Clark, April 9-June 6, Annual Painters' and Sculptors' exhibition, April 28-May 23, Ceramic Exhibition, two hundred selected pieces from the Fifth National Ceramic Exhibition at Syracuse.

FRIDAY MORNING CLUB: Through April, "Women Painters of the West," and Miniatures by Laura M. D. Mitchell.

ART CENTER CLUB, 2544 W. Seventh: Exhibit of paintings by Gauguin to April 12.

TWENTY DOLLAR GALLERY: Lithographs by Tom Craig and Mildred Coughlan.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: To April 30, Los Angeles Art Association presents "Mountains and Sea."

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Paintings by Rufino Tamayo of Mexico.

SOUTHWEST MUSEUM, Highland Park: Indian arts and crafts. Open daily 1 to 5 except Monday.

STATE EXPOSITION BUILDING, Exposition Park: Throughout April and May, annual exhibition of the Painters and Sculptors Club of Los Angeles.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Younger French Moderns. Desert scenes by Alson Clark. Paintings by Ramon Contreras. A first exhibit of paintings and prints by Carlos Dyer. Paintings by Federico Cantu, young Mexican.

FRANCES WEBB GALLERIES, 2511 W. 7th Street: To April 15, oil paintings of California, Hawaii and Samoan fish by Carl Christensen.

ZEITLIN'S BOOK SHOPPE, 614 W. Sixth St.: First exhibition by Buffie Johnson, Los Angeles artist.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Art of India exhibition, sponsored by the Friends of Far Eastern Art, April 15 to May 19.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Japanese and Chinese antiques, rare treasures of the Orient in jade, porcelain, lacquer and brocade. A notable collection of old prints.

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore, etchings by Armin Hanmen, both in the gallery and hanging in the lounge.

GUY BRINK, INC., 62 So. Los Robles Ave.: Glassware designed by Dorothy C. Thorpe. Oils, pastels and water colors by Frank Bowers.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo, Pasadena Division of Allied Artists exhibit. Tapestry by Lorentz Kleiser.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Block prints and wood engravings in black and white from the library's collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Notable permanent collection. Interesting exhibitions arranged each month.

PAUL ELDER GALLERY, 239 Post St.: To April 10, lithographs by Alexander Patrick Fleming. April 12 to May 1, water colors by C. A. Morris.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Selected group of California paintings from the Museum collection.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: April 3-18, U. S. Camera Show.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Exhibition by California artists. Crafts by local craftsmen. Exhibitions changed each month.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of California artists.

FAULKNER MEMORIAL GALLERY, Public Library: April 7 to May 9, trend in easel painting. April 15 to May 6, water colors and drawings by E. Barnard Lintott.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Italian and Flemish primitives. Eighteenth Century English portraits fill the galleries. In the Library new exhibitions are arranged each month. The gardens are particularly beautiful during April and May, and are open daily, except Monday, 1:15 to 4:30. Reservations for cards of admission may be made by telephone. Blanchard 72324, and Wakefield 6141.

MISCELLANY

FEDERAL ART GALLERY has been established at San Francisco at the "Bookshop" of John Howell, 435 Post Street, where paintings, sculpture and prints will be shown continuously with frequent changes in material. The gallery opened in March with water colors from Santa Barbara, Los Angeles, and the Bay Region. Wood engravings, woodcuts and lithographs will be included in the exhibitions.

PAUL SAMPLE of Pasadena was recently elected an associate of the National Academy, and has a picture in the current Academy show. He also has two water color shows, now exhibiting, one at the Courvoisier Gallery, San Francisco, another at the Springfield (Mass.) Museum.

CERAMIC STUDIO has been opened by William Manker at Padua Hills, adjacent to the Little Theater, where he continues his interpretation of Chinese ceramic feeling. Mr. Manker first exhibited his works of art at the Metropolitan Museum's Art, in Industry Show in 1927. Since then he has exhibited at the California Institute of Technology, the Foundation of Western Art and at Scripps College, where he is a member of the Art Department faculty. The studio building harmonizes perfectly with the surroundings and is a creation of Randall Duell, architectural designer of the sets for Garbo's "Camille."



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ART NOTES

By LEO S. GOSLINER

ART is an ambiguous word whose definition is attempted by every art neophyte from the time he hears his first art lecture until he realizes the futility of his dogma. It is a vague word on which cults have risen and fallen, a word on whose three meager letters have hung sinners and saints alike. Any effort at a universality of understanding calls for excommunication of the daring one. However, it may be ventured that any definition which does not contain an expression of intellectual and emotional qualities can at once be discarded. The intellectual qualities require logical interpretations, well acquired technique and an understanding of media, while emotion connotes a subject worthy of inspiration. Using some such notion for our art ideal it becomes easy to understand why art is so difficult to create, so easy to appreciate. It is the true artists alone who have a sufficiently broadened vision to encompass all of the requirements and blend them into the perfect whole.

The current San Francisco Art Association Annual Exhibition, by these standards, contains no great art, and only a smattering of good art, most of which is confined to the sculpture section. Row after row of paintings are hanging, one has "nice color;" the next is "cleverly done;" another expresses "movement" or "grace" or some other ephemeral term; many acquire value only because of the craftsmanship of the framing. There is not one painting in which all of the qualities which we demand are manifest, even to the degree of displaying a recognition of the existence of these qualities.

It is not to be construed that such local annuals are only to contain paintings of greatness; what we do desire is that only such paintings be displayed as show a striving toward excellence in conformity to sane, logical methods of expressing decent and deserving emotions. In short, the painting section of the annual has too much trivia, too much recognition of "isms" (from realism to surrealism and back), too much of a conscious attempt at sophistication.

After such a tirade must come an explanation of the exceptions which rise above the dull standard set. John Howard has painted a serio-humorous labor parade which expresses his neutral observation of the current scene; he has handled his media with technical dexterity (except around the edges) and he has included a sense of humor which is alone commendable. If this painting is ruled out of our definition because of its propagandistic tone then it is still a good political cartoon. T. Polos' landscape at night shows an academic handling of dark masses with a fine understanding of subtle gradation in values. Moya Del Pino's mother with two children is well conceived, but his insistence in using oils with tempera technique continually confuses his work. Zirola has caught in his portrait of a high-school boy the mock seriousness of adolescence.

The sculpture section is rather startling. Gordon Newall's carved head in teak with a golden face contains elements of beauty and simplicity. Two terra cotta heads, one by Betty Ford and one by Raymond Puchinelli of a negress, are both delicate renderings of a traditional material. Vera Bernard's gold-illuminated carved screens display design ability and delicate workmanship. Von Meyers wood carved bas-relief is perhaps the high spot. A lovely stone head by George Stanley of Los Angeles is selected for illustration here for his simplification of form without sacrifice of significant detail. Robert Howard contributes a technique of a bas-relief on painted scraped wood which contains such positive dynamic qualities that it cannot be overlooked. He might well apply his medium to some striking commercial work with great success.

Weighing this show one is forced to note the discrepancy between the quality of painting and sculpture displayed. How can both exhibits, so radically

(Continued on Page 38)

BRIEF BIOGRAPHIES

Amelita Galli-Curci

JUST how soon after she was born, in Milan, the small Amelita began to know exactly what she wanted and what methods to seek to secure same is not revealed in *Who's Who*, but it is evident that a spirit of originality always animated Galli-Curci. While studying the piano, and she was a talented pianist, she discovered she had a very fine natural voice and immediately began to cultivate this gift, the result being a brilliant coloratura-soprano. Although this diva of many gifts claims indebtedness to Mascagni and William Thorner for advice in her course of self-training, she employed no teacher but had records made of her voice and through her knowledge of music recognized errors and imperfections, eliminated those and gradually attained the peak of accomplishment. Galli-Curci rather naturally began her career in Italy, conquering Rome at the historic Constanza Theater, and repeating this conquest, not only throughout Italy but around the world. Her American debut was with the Chicago Opera Company and was a sensational musical event, which was followed by an appearance at the Metropolitan Opera House in New York, proving an equally notable occasion. Her achievements seem always to rank just a trifle above that of other singers. In the British Isles her first tour was marked by concerts at Great Albert Hall, where the house was sold out five successive times, and in Australia and New Zealand as many as ten concerts were given in one city. Her glowing vitality, the charm of her personality, leads expectancy to new heights and it should have been no surprise, though the occasion of regret, when Galli-Curci deserted opera for the concert stage and finally left both for a time in order to concentrate on building a house and making a home in California for her husband, Homer Samuels, a noted composer and pianist. The world must rejoice to know the home is established and Galli-Curci is planning to resume concert tours in the United States and in the British Isles next fall.

Charles Gibbs Adams

IT MAY be heaven's dispensation that southern California is endowed with a climate and natural beauty, but much of the intimate beauty that charms the visitor is the work of Charles Gibbs Adams.

A native son of Los Angeles, he has devoted his life to landscape architecture and city planning in the Southland. Whether it is the laying out of boulevards and parks, the landscaping that sets off school grounds, the magnificence of great estates, or the small-scale beauty of private gardens, more often than not Mr. Adams is responsible.

Modestly he says that "the dry details" about him may be found in *Who's Who*. Turning to that august volume, one discovers almost half a column devoted to his accomplishments. A member of city planning boards, president of national societies dealing with plants and plant life, he is also the master mind that coped with such splendid estates as Paradise, Cecil B. DeMille's 1,300-acre retreat; William Randolph Hearst's mammoth domain, La Cuesta Encantada; and the W. K. Kellogg Ranch, famous equally for its Arabian horses and its beautiful grounds.

At present he is landscaping a State park near Phoenix, Arizona, and laying out the forty-acre property of the Pasadena Junior College. He is also fashioning a new park for the renowned Wisteria Vine at Sierra Madre, which will be in full bloom this month.

Mr. Adams says he has had great fun preserving old landmarks and making gardens around them in the early California manner, such as La Brea Ranch House in Los Angeles, Los Alamitos Ranch House on the Bixby estate near Long Beach, the San Gabriel Mission, and the old Sanchez adobe at Glendale.

He believes that California landscaping should follow our strong and distinctive traditions, that

CALIFORNIA POETS' CORNER

WHITE HOLLYHOCKS

By ALICE HARLOWE STETSON

On the gossamer wisp of a cobweb moon
A swallow's wing pencils a fleeting arc;
Night and forgetfulness follow soon,
But now in the half confused spell of the moon,
Old memories drift through the gathering dark.

Is it a hollyhock bending down,
A silvery blur on the green gloom there,
Or you, as once in your filmy gown,
You leaned above me looking down,
A white light on the shadowed stair?

CAMELLIA

By ANNA PORTER

Opulent and bourgeois of blossoms,—
Plump and complacent,

Rouged and coiffed with immaculate precision,
Correctly, unvaryingly beautiful,

Unshaken, unruffled by the riotous life around
And above and below,

Changeless in manner and mood,—
Emotionless bourgeois blossoms.

SPRING GOSSIP

By DERRICK NORMAN LEHMER

The Cherry-tree was dressed in white,

The Apple-tree in pink.

I heard them whispering last night;

"Does my new bonnet seem too bright?"

My last spring's flowers were faded quite."

"Why not wear leaves?"

"Perhaps I might.

At our age anything is right."

"The styles this year give one a fright:

Miss Apricot's a perfect sight!"

"That dress of her's is far too light

For such cool nights, I think."

it should not attempt to imitate other regions, that our climate and topography demand an interpretation of their own. Beautification of the wayside is one of his greatest enthusiasms.

He consistently fights for the preservation of trees and natural beauty, which modern progress (sic) so often ruthlessly plows under. And when new things are created, he cries out against the inconsistency of placing a Colonial house in a cactus garden, or planting an orange grove around a gew-gawed Swiss chalet. He also abhors Spanish houses with walls one-inch thick instead of four feet. He concedes that good modern has its place, but fakes, wherever they appear in art or life, summon his immediate condemnation.

A man to reckon with, Charles Gibbs Adams does honor to southern California. Whoever desires to make the land a finer and handsomer place in which to live will find in Mr. Adams a model and an inspiration to carry on.

Poets of the Month

THE three poets—Mrs. Stetson, Miss Porter and Dr. Lehmer—who have recorded garden moods for us in this issue are all members of the California Writers Club. The poems come from the last two of the club's anthologies. Alice Harlowe Stetson, who has appeared before in this magazine, is an Oakland woman whose verse has been printed in several publications. Anna Porter lives in San Jose and has also been widely published. Derrick Norman Lehmer, professor of mathematics at the University of California, is the author of a book of ballads, published last year by Macmillan. His works have appeared in the *Atlantic Monthly* and other national magazines. He has also done a good bit with Indian songs, reproducing both the words and music. To his credit are two Indian operas, both of which had San Francisco premieres.

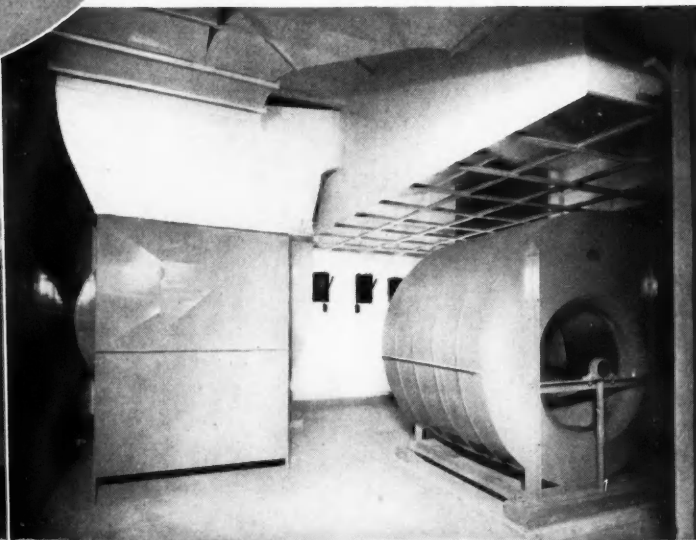
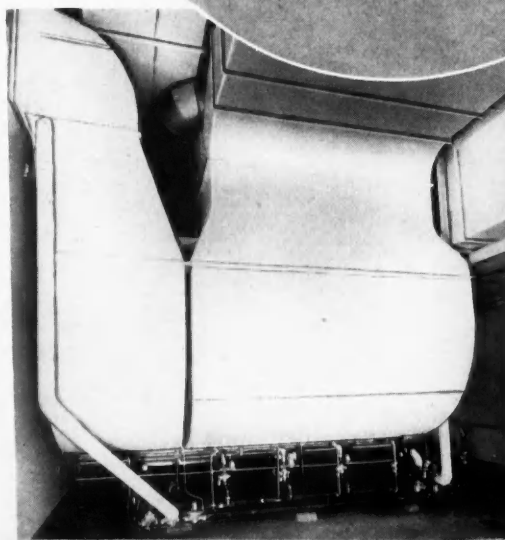
Of Course It's Payne Gas Heated!



The imposing entrance to the very modern Los Angeles Gas & Electric's Hollywood office. Edward Gray Taylor and Ellis Wing Taylor, Architects. The large, main floor of this modern structure shows the chandelier-like warm air outlets designed to harmonize with the modern ceiling treatment.



Six Payne "CB" Furnaces provide healthful warmth in the new Los Angeles Gas & Electric Building in Hollywood, California. The fan room, shows the framework for filters above and the giant blowers below. All outside and recirculated air is thoroughly cleaned before it is forced through the heating units and circulated throughout the rooms.



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THE COMPENSATING WILD FLOWERS

CALIFORNIA is said to turn everything to her advantage, and why not? The winter rains and cold may have aroused ire in many breasts but now comes the display of bloom in the wild flower areas to assuage the wrath of any disgruntled visitor. Though there are whispers that if the weather does not improve rapidly a lover of beauty is apt to come home with chilblains after a search for the elusive tidy-tip. The State claims, and can prove, the possession of more varieties of wild flowers, trees and shrubs than any state in the Union, and has as many native plants as are found in the whole of Europe. Any doubter may visit the exhibition at Santa Barbara, which opened with sixty varieties of wild flowers at the Santa Barbara Museum of Natural History in Mission Canyon last month and which will continue, with added specimens, throughout the wild flower season. These gardens of the Museum show blossoms in all months.

On coastal slopes, in inland valleys and desert plains the wild flowers literally clothe the earth, delighting visitors and natives alike. Many venture the length of the State to see them but the majority are content with the wonders of the High Sierras, the Tehachapis, and the intimate views of the foothills, the valleys and the mountains of the Coast Range. Within this boundary are great acres of orange poppies, golden daisies, blue lupine and purple phlox. Where the mountains are precipitous, the walls outlining the canyons, color spills down the sides as if a living flame, arresting in its intensity. These sun-tipped pinnacles weave their own tapestries of marvelous color, aided by the wind-blown seeds, the rain and the sun. Wild lilac and buckwheat cover the nearer slopes, while the mesa and inland valleys reveal carpets of golden poppies and the blue lupine.

Although the fields are far flung each varying region has its surpassing moment. Generally mentioned first are the acres of lupine at the foot of the Grapevine at the north end of the Ridge Route, with additional acres of various and mingled varieties of flowers bordering the highway on both sides for miles. A pleasant week-end trip may be made to include the neighborhood of Bakersfield, the Cuyama Valley, ablaze with color, poppies, sun cups, brodiaea, owl's clover and the blue and purple lupine, and Santa Maria. On the Foxen Canyon Road, south of Santa Maria, the baby blue eyes, cream cups, yellow violets, and white forget-me-nots are usually in great profusion. The San Marcos Pass offers vistas of loveliness on the homeward drive to Santa Barbara and Los Angeles. A side trip should be made into the Ojai from Ventura, as the mountain slopes show a lilac of a deeper tone, the bush lupine is richer, and there may be found perfect examples of that controversial, shy little flower, sometimes designated as the yellow pansy, then described as the yellow violet. The Valley also provides the Matilija Poppy in all its mature glory.

Palm Springs is entertaining at any season, except midsummer, and joins in this universal tribute to Spring. The desert really blooms, and "mighty lak a rose", although the flowers come under different headings, such as evening primrose, scarlet bugler, brittle goldenhills, with many varieties of the sand verbena, and the exquisite desert lily. The smoke tree and Palo verde make up a background in contrast to the incense bush and the cactus. The Mojave Desert shows no kinship to Palm Springs in most respects, sustains no social or cinematic claims, but it steps right in line with an exhibition of wild flowers and presents the desert candle, which is both unusual and very beautiful. The plant actually simulates a wax candle, is sometimes branched like a candelabra and is topped by a small flame-like flower, scarlet touched with purple. These flowers occasionally appear on the stem, as if drops of melted wax adhered. The desert mariposa borders the ridges, flaunting its gay color in its three-petaled style, with the apricot mallow defying the wind as it sways on its long stem.

Flowers follow the coast line and the inland route to San Diego and beyond until they are lost in the hills. Many stops may be made on either route, and one should be made at the Mission San Juan Capistrano to see that the swallows are safely ensconced, since they arrived exactly on schedule on March 19; and then the flowers in the neighborhood invite inspection. Oceanside and Carlsbad are noted for the bulb fields, of which the anemone and ranunculus are the most colorful. The south coast section supports all the favorites and adds a fillip of its own, including the sea coreopsis.

Each spring does not renew the same tapestries, seasons vary according to the amount of water supplied but this year, following the heavy and late rains, the flowers should rival the display of two years ago, which was so widely acclaimed and so thoroughly enjoyed. Then, too, choice varieties have become extinct in many localities through many agencies, thoughtlessness on the part of visitors, the opening of the roads to automobiles, the cultivation of the land. Unfortunately many improvements take a hard toll of the wild flowers.

A great number of the native flowers are annuals that propagate each spring from the seeds of the previous year, and these can be easily cultivated in private gardens as well as on the open fields. Because of the varying dispositions of the flowers, some requiring sunshine, others shade, some responding to moisture and a rich soil, others showing their vigor by subsisting in poor soil and enduring drought, the matter must be given thought before making them a part of the garden but they repay a thousand fold when they are properly placed.

Man-made flower shows may be found in many directions. In the north the California Spring Garden, Show at Oakland, April 29-30 and May 1-2, has adopted the theme "Nature's Gardens" and under this embracing title gives renditions of some of nature's moods adapted to garden usage.

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YOUTH AND MUSIC

MUSIC is in and on the air. Even though the winter season, marked by the visits of notable artists, closes in California in April the State is by no means left musicless. There is a season of Symphonies Under the Stars at the Hollywood Bowl; a series of open-air summer symphony concerts by the Philharmonic Society of San Mateo County, in the Woodland Theater at Hillsborough; concerts, sponsored by the Community Music Association at the Prosellis, Redlands; an annual Bach Festival at Carmel, and dozens of concerts and operas as yet unannounced by the Federal Music Project.

The spring is accented by Music Festivals, two in May—one in Los Angeles and one in Pasadena. The Los Angeles event is really a Festival of the Allied Arts and is open to contestants in music, painting, sculpture, etching, architecture, literature, drama and dancing, with prizes in each division, including scholarships, given by Scripps College, by the University of Southern California, and by Chouinard Institute. The purpose being to see that youth is served right valiantly and be given an opportunity to prove American merit as contrasted with any importation.

The May Music Festival of Pasadena, directed by Dr. Richard Lert, is announced for National Music Week, May 2 to 8, comprising concerts by musical organizations of Pasadena and culminating in the presentation of the opera "Orpheus," with well known singers in the leading roles, and an imposing chorus. The majority of the concerts will be given at the Civic Auditorium, without an admission charge except for the opera. An interesting contest in this connection has been devised by Dr. Lert, whereby the Pasadena Civic Orchestra Association is holding auditions for young artists, violinists and pianists, the winners, one in each class, to appear as soloist with the orchestra, directed by Dr. Lert. One successful contestant will play with the orchestra at the final concert of the season, June 26, the other winner is to be soloist for the opening concert of the 1937-38 season.

Every community, north, south, east or west, is indebted to some one individual for the support of music and art. In southern California L. E. Behymer, known to his friends as "Bee," stands supreme as an impresario. As early as 1888 he was a figure in the operatic and theatrical world, bringing to the west Adelaide Patti, Sarah Bernhardt, Edwin Booth, and Joseph Jefferson. And from that time he has continued to supply Los Angeles with the very best artists. Through his influence "La Bohème" was presented for the first time in America at Los Angeles, October 14, 1897, and in 1901 he brought the Metropolitan Grand Opera to this Coast and gave "Parsifal" for the first time in the West. Mr. Behymer was instrumental in forming the Los Angeles Symphony Orchestra with Harley Hamilton as director, and later, for William A. Clarke, Jr., he organized the present Philharmonic Orchestra.

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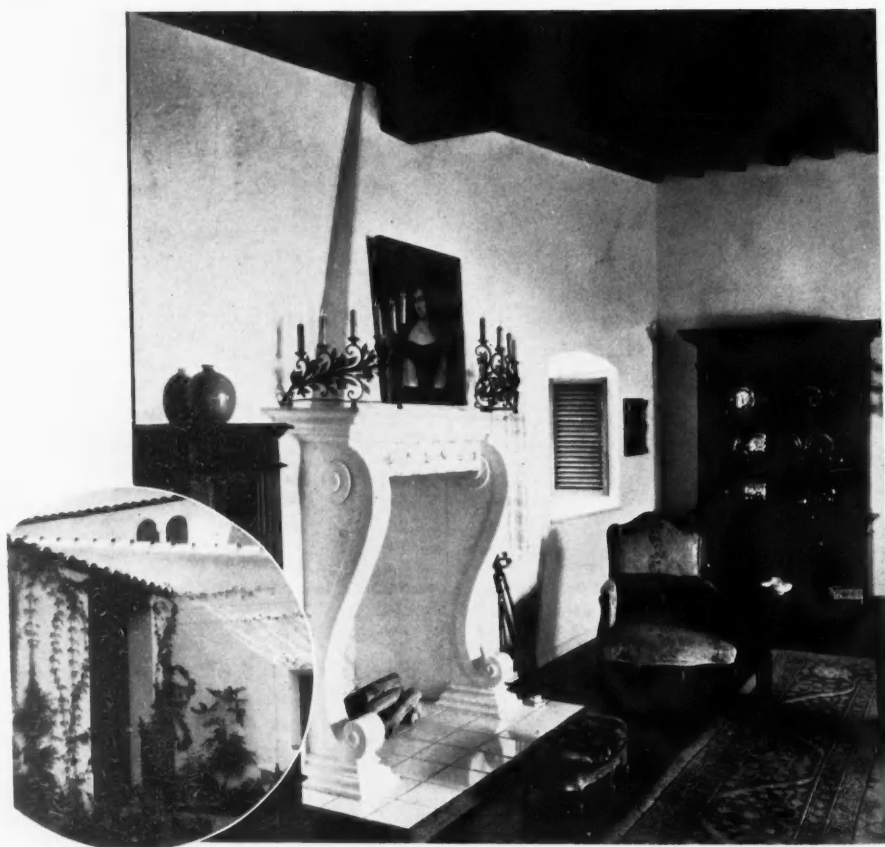
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Throughout the years Mr. Behymer never overlooked the younger artists, but recognized talent whenever encountered, made opportunities for them, and will now aid and abet them in innumerable ways.

In San Francisco the older generation remembers W. H. (Doc) Leahy with gratitude; his spirit and enthusiasm made the old Tivoli what it was. He first suggested the outdoor concerts by great artists on New Year's Eve, a platform around Lotta's Fountain serving as the stage. That custom is no more, but Peter Conley is instrumental in seeing that the Bay region has recitals, concerts and operas throughout the year. The San Francisco Art Commission, J. Emmet Hayden, music committee chairman, provides at least three municipal concerts each winter, featuring major musical events of the season, with a very reasonable admission charge.

Chamber Music has had two strong proponents in southern California; Mrs. Cecil Frankel in Los Angeles and Mrs. Alice Coleman Batchelder in Pasadena. The music world is doubly conscious of the work of the latter just now, as Alice Coleman Batchelder and Ernest Batchelder, her husband, have been awarded the Arthur Noble medal for the year, for outstanding services to the community. Mrs. Batchelder for her long and sincere effort to further the appreciation of music, and Mr. Batchelder for his work with the City Planning Commission. The Bach Chamber Music Festival, April 11, closes the series of concerts presented by the Coleman Chamber Music Association at the Community Playhouse, Pasadena. The Festival is given in two parts, Sunday afternoon at 3:30 and in the evening at 8:15, with the Abas String Quartet, with Mrs. Batchelder at the piano, and the Bach Society of Pasadena, String Section of the Bach Society, Michel Penha, conductor.

The Chamber Music Society of Los Angeles, of which Mrs. Cecil Frankel is president, presents the winter concerts at the Biltmore Hotel and is constantly expanding the group of ensemble-music lovers. The original Los Angeles chamber music group was the Brahms Quintet, organized about thirty years ago, surviving indifference and prejudice with difficulty but now beginning to glow with victory.

In San Francisco the Sinfonietta Orchestra, directed by Giulio Minetti, offers unusual musical entertainment during the winter season. The programs are given great thought, carefully designed by the conductor and provide old and new classics, rarely presented, and especially arranged for a small orchestra. Mrs. M. C. Sloss is the president.

SAN FRANCISCO'S LATEST

MODERN requisites for comfortable living, particularly in hotels, have made the introduction of new comforts and freedom of movement something that simply must be incorporated in a hotel structure. In compliance with these requisites, A. F. Krenkel of New York, representing a group of eastern capitalists who have commissioned Mark Daniels of San Francisco as architect, has definitely decided to build a hotel in the downtown section of San Francisco which will offer to guests all of the modern improvements that are lacking in most hotels of years ago.

This hotel, to be the largest this side of Chicago, will be twenty-seven stories in height. The main structure will consist of fifteen stories with two large towers of twelve stories each. The two top floors will have a roof garden, auditorium, two dining rooms and a general lobby of extensive dimensions that will look out over the bay toward the hills of Contra Costa. The major portion of the two towers will be devoted to house-keeping and bachelor suites, so designed that their sizes will be governed by the lessee or guest. The entire building will be modern in design, air-conditioned with individual temperature regulation in each room. The street floor will consist of smart shops of individuality. The hotel, to cost about \$4,000,000.00 exclusive of land, will be constructed and furnished by private capital without any building loan.

Each room will be considered an individual study, all furniture especially designed and built, thus eliminating the usual "stock" suite with "stock" setups, drapes, and furnishings.

The capacity of the hotel has been set at twelve hundred rooms, suites, and baths, and is expected to be completed and opened fifteen months after the date that ground is first broken.

One of the features which is new, outside of construction, design, architecture, and furnishings, is a great set of chimes in one of the towers. Music of a great organ will be transmitted by radio, where so desired, throughout the hotel. There will be express elevators to cocktail bars in the towers and to the roof garden, lobby and auditorium in the main structure. An additional novel feature will be the establishment of a shopping service, operated under the direction of the hotel, and available to all guests from the man who forgot his white tie to the woman who wishes to go through the shopping district in search of a five thousand dollar fur coat. Circulating ice water, indirect lighting, and small ice cube refrigerators in each room are a few of the many innovations to be incorporated in the hotel.

The entire structure will be steel frame and special process concrete using the light weight aggregate known as Gravelite, developed by Robert D. Pike, chemical engineer of San Francisco.

The glazed terra cotta facing will be of an entirely new color and texture manufactured especially for this building.

All in all, it looks as if the visitors to the San Francisco Bay Exposition and the hundreds of thousands of people who will go there yearly to cross the two greatest bridges in the world will be served one hundred per cent.



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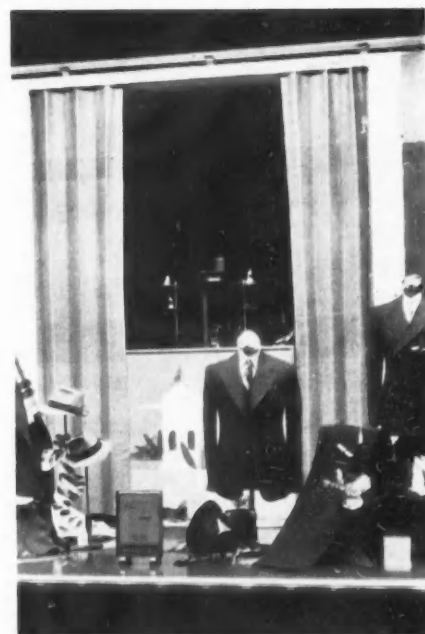
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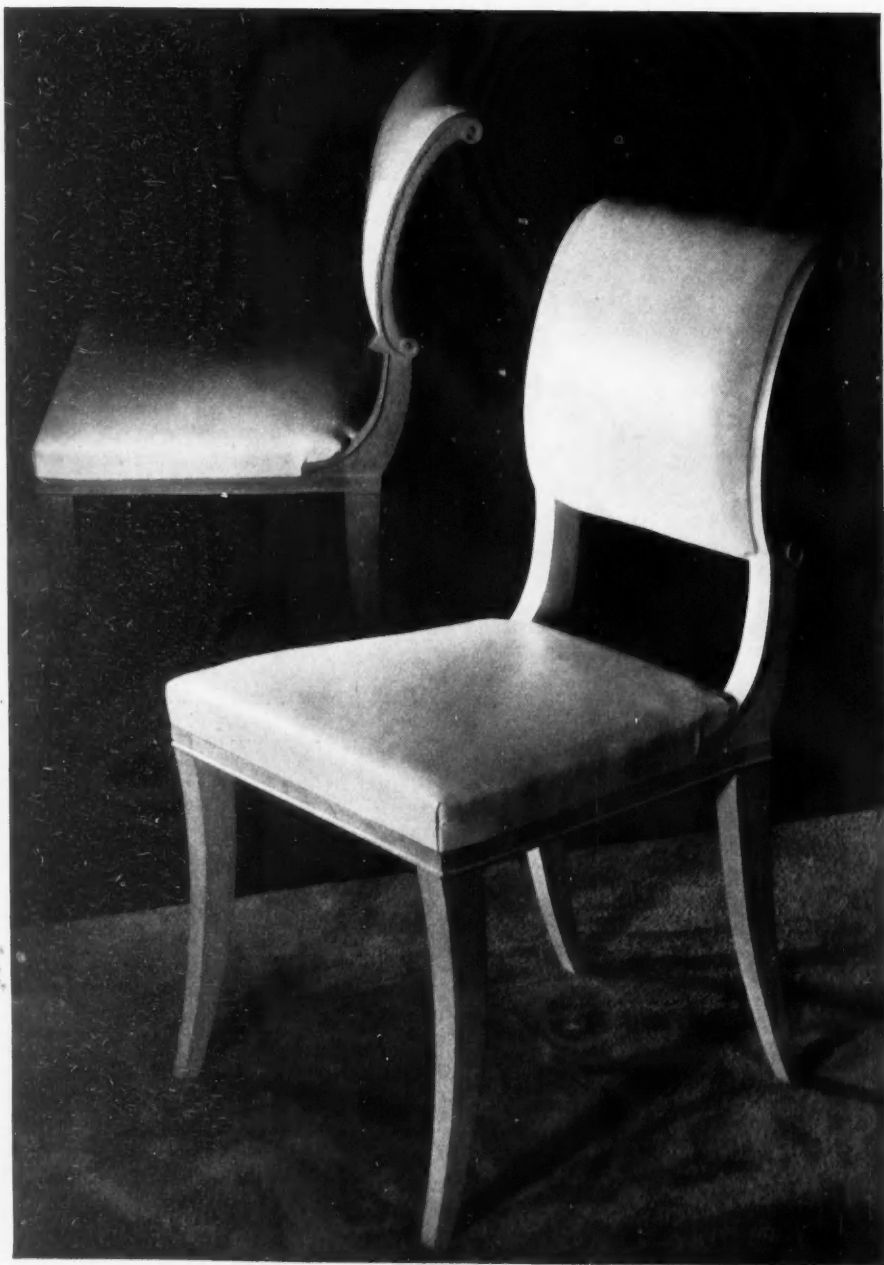
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ANTIQUES

By ALICE R. ROLLINS

OLD SPODE PORCELAIN AND POTTERY

IT IS of peculiar interest that so many of the English potters' products we most desire to collect should have had their beginnings in the third quarter of the eighteenth century. Bow, Chelsea, Derby, Spode, Lowestoft, Wedgwood and other potteries were launched in the years between 1745 and 1770. Some of these have long since passed out of existence and today examples of the wares these pioneer potters created command prices in the auction rooms that would have astounded the former owners.

Among these early English potteries were some who are still in existence operating under successors of the original owners. One such firm is that of Josiah Spode, founded at Stoke-on-Trent in 1770. The first Josiah Spode began his career in 1749 in the Wheildon factory with Wedgwood as manager. In 1770 he had his own plant and began to put into operation all he had learned as an operator and added new methods of his own. By 1776 the firm was in a very prosperous condition and in that year William Copeland became the London representative. Josiah Spode, the second, entered his father's firm in 1797 and did much to advance the fame of the factory. It is to this Josiah Spode the best work of the factory is indebted. It was he who designed the patterns in beautiful gold scale, on blue ground, and gilt seaweed that are said to be unequalled by any other factory. Josiah Spode, the second, originated the use of bone-ash into the porcelain mixture with such success that the method was copied generally by the English potteries. This had a far reaching effect on the manufacture of porcelain and was later an important point in the trade competition between the English potters and the European manufacturers of porcelain. The mixture is used today as originally. His Felspar porcelain, like Billingsley's Swansea, is in a class by itself and its production practically a lost art, for Spode jealously guarded some of his trade secrets and destroyed many of the books containing them and even the workmen's names.

Josiah Spode, the third, was connected with the firm until 1810, when an accident caused his retirement to private life. He reentered the business later and continued until his death in 1829. The surviving member of the firm, William T. Copeland, took into partnership Thomas Garrett in 1833, and the firm then became Copeland and Garrett late Spode. The firm was carried on as late Spode until 1867, and then became Copeland & Sons and so continues today. So much for the personal history of ownership.

From the time of the first Josiah Spode much was made of quality and decoration in the manufacture of their products. Employment was given to the best workmen obtainable, which included at that time many French refugees who were skilled in the art of the manufacture and decoration in porcelain in France. It was this spirit that led them to give the incomparable William Billingsley a place in their factory, with his idea of making an improved porcelain which he afterwards perfected at Swansea and Nantgarw. It was after his advent at the factory that the Felspar paste was produced. Whether credit should be given to Josiah Spode or William Billingsley for this porcelain, it is certain it is a close rival of Billingsley's own paste made at Swansea and Nantgarw.

For the benefit of the young collector, Spode china is well marked. Different marks were adopted as changes were made in the firm's name or in the creating of outstanding products. The earliest mark is the name *Spode* in blue impressed in the paste. Felspar Porcelain enclosed in a wreath of small flowers and leaves, painted or impressed, is found on the best quality of Felspar porcelain. *Spode Stone China* is the mark found on the celebrated ironstone ware. There are in addition a number of other marks, most of them showing the change in the firm's name—as *Spode*, *Son & Copeland*, and *Copeland & Garrett*.

When the factory began to make porcelain about 1790, Thomas Minton assisted in printing the famous willow pattern in blue and white. He had printed the first willow pattern service made in England while he was at Caughley in the employ of Thomas Turner.



A set of Spode china with the famous blue ground and gilt seaweed in the collection of Mrs. George M. Millard of Pasadena. The teaset is a joy to behold. All the softness of age and the beauty of fine decoration accompanies it.

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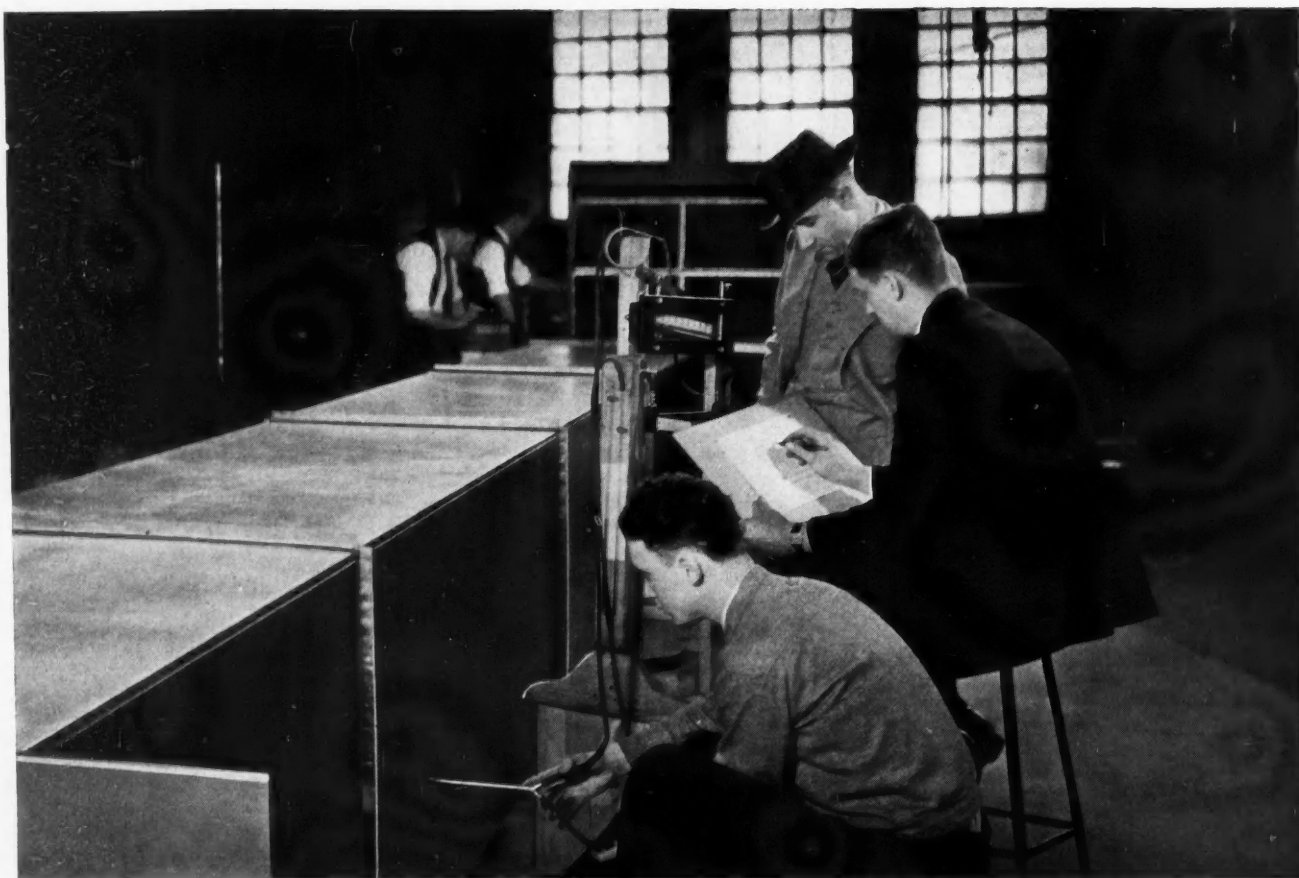


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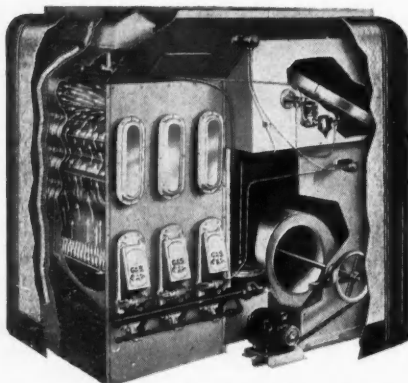
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WHEN CLOTHES MAKE THE MAN



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Of course, clothes really don't make the man any more than a stylish casing makes a good furnace. Yet that statement has survived a good many years of repetition.

The real man is found *within* the dress of good-grooming. But the man has to prove himself by his acts, not his dress. When my dad first pointed this out to me, he didn't say "acts," however, he called it character.

And when I took over, here at the Mueller Furnace Company, I soon discovered the application of this truth, insofar as heating equipment is concerned. I learned that heating equipment, like men, must first of all have character if it hopes to survive in public favor. Character to give service; character that can be depended upon. And that character must start with the ideals—the principles of the men who

run the business. It's time enough to consider attractive dress, after true worth has been established.

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

PRIDE GOETH BEFORE A FALL

I WAS trying to show off. When a proper group of listeners that I thought might be worthy of my art had gathered around the Steinway in the club, I sounded a few sonorous chords suggesting silence. When some of the audience could be heard without shouting, I began to play that utterly delightful and exquisite composition by Rachmaninoff yclept "Moment Musical".

As I progressed, or continued, if you prefer, I noticed that one auditor seemed to be listening. When I finished he asked, "Whose composition is that?" Encouraged by his solicitous attention, I elaborated on the title of the piece by pointing out some of the passages where the time was variously syncopated, completing my elucidation with the modest statement that this particular number was so difficult that the artist who could play this must keep "his left hand from knowing what his right hand doeth".

"Ah," he sighed, "you do that very well."

Now, I wonder just what he meant by that.

I LOVE RAIN

I LOVE rain. Today I came from the entrance of a double swing-doored lunch-room. It had been raining all morning. In fact it had rained up until the time I entered, was raining when I came out and to all appearances would be raining on the day of my burial. There was a clean, sweet, unusual, exotic odor from the street. A philosophical old news vendor, with whom I sometimes chat, said, "This mysterious odor that pervades our city is the odor of cleanliness. That is one of the reasons why I love rain. The other is the fact that I just love rain."

Following this day's deluge, in the Chinese quarter plum blossoms had fallen from the decorations of the streets into the gutters and were drifting down in the iridescent clean water. In the Caucasian district, cigarette stubs and cigar butts were vying with bits of confetti for the honors of the day. There are four seasons, each vying with the other, but I, too, love rain.

POSSESSION

THE joy of possession takes many forms. The miser hides his gold and counts it in secrecy. Some wealthy persons keep their jewelry in vaults and wear paste imitations, seemingly satisfied with the knowledge that they own the originals. Others keep their more precious *objets d'art* behind lock and key and display them only when an important visitor arrives. But I like the way of the Chinese.

Whenever I can get past the guard I ask Abe Gump to show me his Chinese "Hawthorne" jars. They are incomparably beautiful and all but priceless, as such jars go.

Last week I was in the office of a Chinese gentleman. On his desk was an exquisite, though small, "Hawthorne". Upon examination, I realized that the cracked ice background of blue was the most beautiful I had seen. In the jar was a bouquet with long sprays of plum blossoms. It was a glorious picture of harmony and beauty. I said to my Oriental friend, "This jar is priceless. Aren't you tempting the fates by leaving it out here on your desk with all those long sprays of blossoms reaching out where the slightest touch might send everything crashing to the floor?"

With a patient smile and a wave of the hand, he replied, "It is true that a careless hand might result in the shattering of this beauty but until that happens, with every upward glance I shall revel in its loveliness."

Yes, I like the Chinese way.

AS IS

THESE columnists are beginning to take liberties with the progress of the San Francisco Bay Exposition. A considerable proportion of this comment finds root in the old tradition of Spanish days which dictates that we should let well enough alone, the foundation of the principle of *mañana*.

It is also entwined with the old French philosophy of *laissez-faire*. So much so that many are referring to our exposition as the "lazy fair."

COLUMNISTS

THESE columnists are beginning to take liberties with the reading public. You may not believe this but it is true. They have a way of insinuating their minds into the interstices of the news that has a stronger influence on public opinion than the news itself. I have in mind such instances as the time when Westbrook Pegler called the whimpering whippet of a great Chicago corporation the "Crying Croesus" because his tears in court flowed in sufficient volume to make two barrels of whitewash. Fair enough.

But when they carry on to such extremes as publicizing the names of their friends by constant repetition when what we readers want is for them to concentrate on things of more importance to us, they are straining our friendships. 'T ain't right!

Which reminds me—I haven't seen that brilliant editor of the *S. F. Recorder*, Edward F. O'Day, for weeks.

MODERNIZED

IN the old days a red-blooded highwayman stood his victim against a tree and offered him his choice between being shot to death or handing over his purse. The practice became so common in certain parts of the country that the procedure was called a "stand up", or a "stick up". We Americans have a way of nicknaming things that are dear to us.

But this is the day of modernizing. We do almost nothing in the old-fashioned way. From marbles to murder, from craps to crimes, we have gone modern. The old-fashioned "stand up" way of taking what does not belong to us has been replaced by the "sit down" method, amplified by mass efficiency. The "stand upper" of the last century is the "sit downer" of today. What's in a name?

A SPECIALIST

DR. MOORE, of Los Angeles, is not related to Matt Moore of the same city, although they are together a great deal. Dr. Moore is a surgeon. Some say that he is the greatest of his time. I believe that he is at least one of the greatest, and long had hoped I might meet him.

One day while I was visiting Matt he said that the doctor was coming out to dinner and that if I would stick around I might meet him. He further informed me that, like so many other great surgeons who are constantly under great strain, Dr. Moore had serious trouble with his stomach, possibly ulcers.

We sat around until nine o'clock and finally went to table without the great surgeon. I was disappointed. About ten o'clock, when we were having coffee, Dr. Moore rang and entered. "Where the devil have you been," asked Matt. "We waited a couple of hours for you."

"Well," replied Dr. Moore sheepishly, "I've been sitting in my car in front of your house since seven. My stomach began acting up and I was afraid I'd make a scene unless I could get some of that stuff for a sour stomach down at the corner drug store, but I couldn't think of the name of the stuff. When the distress passed away I came in."

"Say, you don't mean bicarbonate of soda, do you?" asked Matt.

The doctor slapped his powerful thigh. "That's it," he shouted. "I couldn't think of it to save me."

To my request for a little elucidation Dr. Moore said, "I am only a surgeon. I prescribe nothing, not even to myself, except a little baking soda now and then. All I do is cut, and then only when I am told to do so by a qualified diagnostician. There is enough to remember in my work, where forgetting the minutest detail may mean life or death."

Yes, this is an age of specialists.

SO ARE THE MIGHTY FALLEN

AN old friend of mine was married a few years ago. In our youth we used to climb mountains together, or rather I labored and puffed up the slopes while he calipered over the peaks without an extra heart beat. That was many years ago.

My friend married a lovely and considerate lady whose consent to wed him was gained largely on detailed and glowing accounts of his prowess as a mountain climber. A certain rotundity, not to say *embonpoint*, that had developed through the years might have raised a slight doubt in the mind of a less trusting person than the lady from whom he had wangled consent.

A few months after their wedding, they were walking up Powell Street in San Francisco. She was tripping along lightly, he pausing occasionally for breath. Finally she said sweetly, "Am I walking too fast for you, dear?"

She is a very tender and considerate lady.

PRIDE

PERHAPS "pride goeth before a fall" but it does not always result in one. There are a great many things that we are helped in avoiding because we are too proud to stoop to them. Pride in family, when reasonably controlled, prevents many a lad from committing offenses that, once permitted, lead on to more serious ones. We get our shoes shined and clothes brushed through the promptings of pride as much as a desire for cleanliness. Sometimes, however, pride carries us to an extreme where we are ashamed of any evidence of our profession.

I knew such a man many years ago. He was a sign painter. He painted signs that were almost worthy of gallery display. No matter what the subject might be he would find some ingenious way to introduce a bit of landscape, or portraiture, or sky background that would challenge the discriminating eye to pass it by. But he was ashamed of his profession. He would not take a job where the buckets of paint and bulk materials could not be delivered on the job. No power of persuasion could induce him to be seen on the streets or highways with a paint pot in his hands.

He had wanted to be a portrait painter with a studio of his own, but he could not make a living at it. He was a lover of good music and seldom missed a concert or a symphony. The only profession that might, in his opinion, carry the tools of trade in plain view, was the musical profession. But there were certain brushes that he had come to love and which he needed to do his work. These he would not permit any one to touch and yet he could not bring himself to be seen carrying his tools. It was an impasse.

When he was about to give up his work which had become fairly lucrative, he hit upon the solution. He bought a very fine violin case. In that he built racks and holders for his brushes and certain lacquers that were part of his secret, and when he got a job to do he would walk proudly down the avenue, shoes polished, trousers pressed, and head up, carrying one of the finest violin cases in town under his arm.



Photograph by George Haight

Flowers and more flowers beautifully arrayed—
make April a month of gorgeous splendor. The
gardens of Mrs. G. P. Griffith in Los Angeles.
Florence Yoch and Lucile Council,
landscape architects.

IF I WERE TO BUILD A LITTLE COUNTRY PLACE

By CHARLES GIBBS ADAMS
Landscape Architect

Midst ferns, vines and shrubs, stone steps lead to the home of Dr. and Mrs. Henry C. Petray in Oakland. Miller and Warnecke, architects.



Photograph by Clyde Sunderland

IF I were to build a little place in the country—and who has not dreamed of that sweet pleasure?—I would first send up a prayer of thanks to the Fate that set me into the broad and fruitful valley of the San Fernando or the fertile and tranquil San Gabriel, sheltered and guarded, as they are, by the towering blue Sierra Madres or the serene Santa Clara, nestling against the Santa Cruz hills, or the storied valley of the Moon among its Sonoma peaks. For where else on all the earth are such beauty and such productivity to be found together?

Then I would build a little house—not too little, though—but long and low and nesty, with at least one favorite window framing a blue mountain peak, and canopied with the fragrant boughs of a Walnut tree or two.

The front door would directly face a rear one of glass, so that all who entered there would look straight through to a sheltered garden singing with color every day of the California year; and somewhere amidst that color would be the mirror of a little water.

In that cosy house in the valley there would be a long low living room, with many books that looked as though they had been used a little. In that room there would be not one ceiling light; but, rather, soft-glowing lamps beside deep easy chairs. Across one end of the room would be a generous but simple fireplace of brick or stone, wide enough to hold long-burning logs of perfumed Orange wood or incensed Eucalyptus trunks.

There would be the gayest, most colorful little tiled kitchen that I could possibly afford, with a hiding place for every cloth and every

utensil—unless I were fortunate enough to own some handsome copper to hang above the stove.

All about that house would be twice as much closet room as other people thought I could use.

Tucked away somewhere would be a little cool room or a little porch dedicated solely to the arranging of flowers, with only a shelf of bowls and vases, a sink and a table.

As soon as the little dream house was built—or even, likely before it was started—I would close in that little kingdom for the boon of sweet privacy.

For if I were asked what I would consider the one most general fault of California gardens, my answer would be their sad lack of seclusion. How can one live happily in a show case?

My little kingdom would be given its privacy according to the architecture of its dwelling. If a Mexican or Spanish ranch house, it would have an adobe wall, tile topped and shadowed with Rose vines or Jasmines; if a New England farmhouse, a prim white picket fence with Hollyhocks and tall Delphiniums; if an English cottage, a hedge of Laurels or clipped Myrtles; if just a California bungalow, stained instead of painted, an informal boundary line of red-berried *Pyracantha* to give it life and color; or of Strawberry Guava, one of the very finest shrubs we have, not only for its productivity, but for the beauty of its foliage and satin limbs, its flowers and fruit.

For comfort, I would have the garage as near the house as possible—preferably built

into it. At all cost, I would have the auto yard generous, say fifty feet across; otherwise too much of one's life goes to jockeying a car around.

I would have my gardens, front and rear, as outdoor living rooms, to really live in. They could be as informal or as conventional as my taste and the sentiment of my house directed; but in either case, two or three vital points would need to be remembered.

There must be an open center of lawn, or ground, or pavement—preferably of warm-toned brick or flag stone—never of hard and cold cement.

Paths must go directly or almost directly to their goals, not wander aimlessly around in exaggerated and insincere curves.

Whether they are actually often used or not, there must be places to sit down, to give a look of hospitality. A garden bench is always good stage setting.

The planting must begin at its lowest around that open center, and rise to its highest at the property lines, to give full benefit of all its color and all its textures.

And it must not be too mixed. One must learn to select the few things he delights in most, and make love to them, if he would have a satisfying picture.

Somewhere there must be a Pine tree, to make music in the breeze; and a Live Oak for the mocking birds.

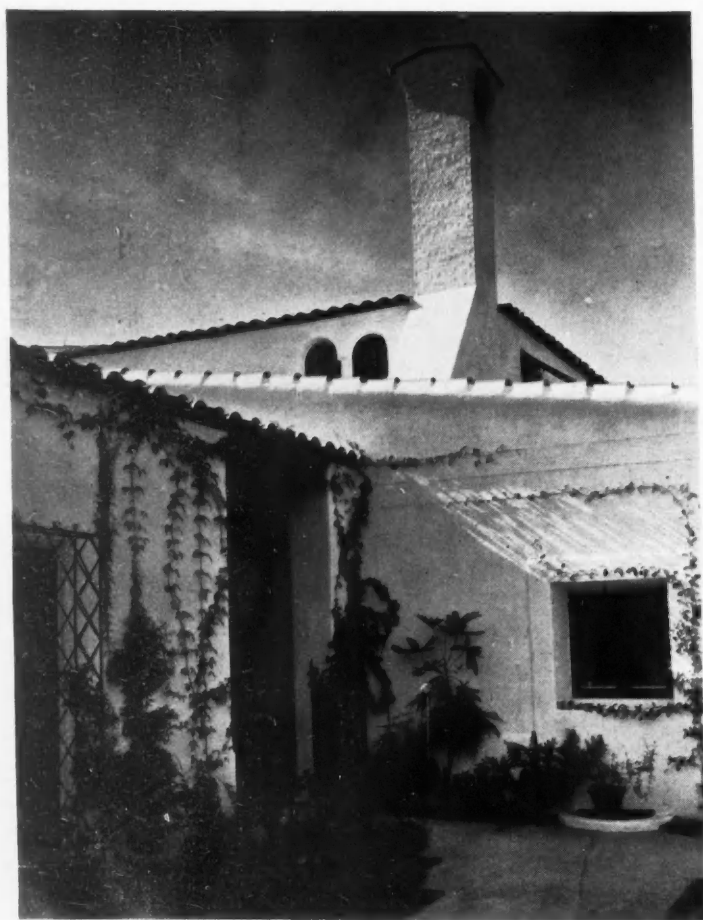
The plants would be chosen to give abundant color all the year.

Spring and summer will take care of that almost automatically, but loving thought must

(Continued on Page 36)



Photographs by Padilla

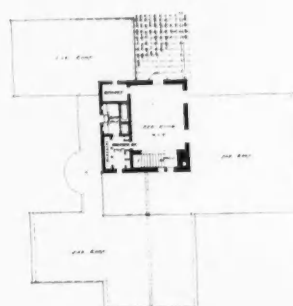


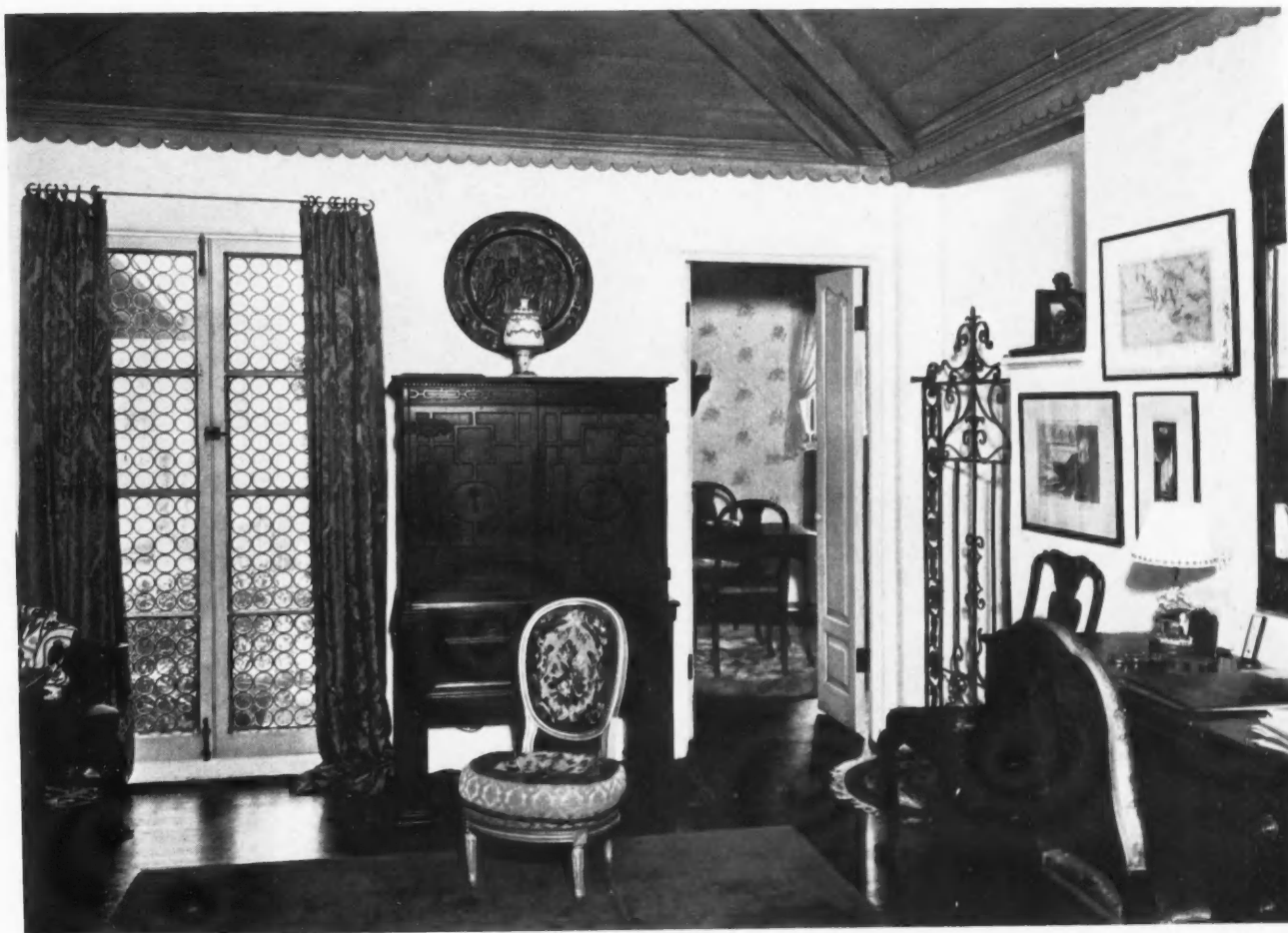
THE RESIDENCE OF
MR. AND MRS. HOMER SAMUELS
Westwood, California

WALLACE NEFF, ARCHITECT

R. H. LEWIS, INC., BUILDERS

FLORENCE YOCH AND LUCILE COUNCIL
LANDSCAPE ARCHITECTS





An Italian home in California with espalier fruit trees of figs and peaches against the walls and beehives on the garage walls; with white walls, a tile roof of dark rose—gray blue shutters and trim, and blue morning glories twining 'round the pillars. The long low lines of the house are accented by the tall chimney which looks much better built in the corner of the house and connects with the fireplace by a concrete flue. The guest quarters are across the passage and entirely separate from the main house—an arrangement that works admirably both for the Samuels who practice often and the guests who probably like to be alone occasionally. The master bedroom is spacious and secluded. The interiors of the home are very plain and simple but quite individual. The walls are white, the drapes old rose and most of the furniture was brought from Italy. An old painting of Mrs. Samuels' grandmother is over the fireplace which is simple but dignified with imported Lombardy tiles across the top. The shutters of beautiful old walnut fold into the thickness of the walls. In the library the vaulted ceiling is of pine left natural and waxed. Through the door can be seen a glimpse of the hand-painted wall paper in the circular breakfast room, where Mrs. Samuels who in public life is Galli-Curci, begins the day with a song.



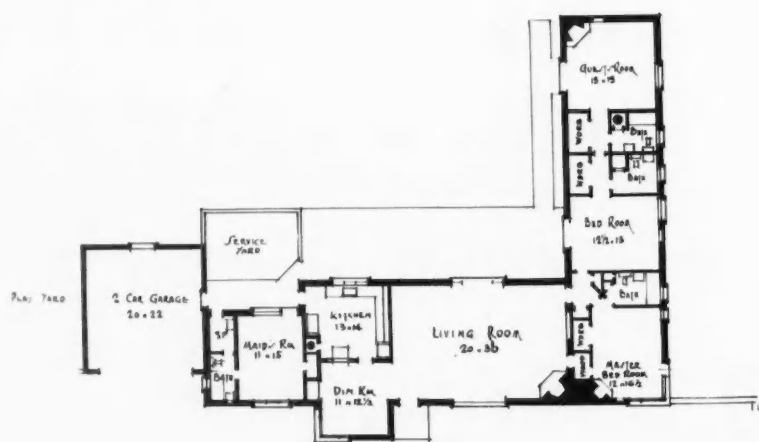


Photographs by Stephen Willard

THE PALM SPRINGS RESIDENCE OF
MR. AND MRS. THOMAS SLAVEN

VAN EVERA BAILEY, ARCHITECT
(Oregon Registration)

EDITH HYNES, DECORATOR



Sunshine, the out-of-doors, and simplicity of living were guiding factors in planning this informal desert home, of hollow concrete wall construction. Only slightly more expensive than stucco, the concrete provides a permanent seal against termites, and is both fireproof and earthquake resistant. The distinctive wall texture left by the forms and the deep reveals around openings make interesting architectural features. Rose pink hand-made roof tile tops off this rambling desert home at the foot of San Jacinto.





The shadowy white walls of the living room form a simple background for the old rosewood piano, rust velvet-covered divan, and occasional chairs in wool, linen, and leather. Lustrous pieces of Syrian copper and lamps of Danish bronze, ruddy translucent homespun draperies and Oriental carpets in deep tones of old red, olive and gold complete the colorful, simple furnishings. An unusual ceiling treatment contributes to the air of spaciousness. Between the trusses, the longitudinal beams are left exposed. Glimpsed through a corner of the room is the low-ceiling dining room, appropriately furnished with a refectory table and sturdy, specially constructed, Jacobean chairs. Amusing little bookcases appear built into the walls in both the living room and the bedroom pictured here. The simple Spanish bed is painted a vivid blue-green, repeating the leaves of gay hollyhocks in the bright unglazed chintz draperies. Throughout the house the treatment is colorful and restful. Three fireplaces grace as many rooms and assure a cheery atmosphere when the occasional gloomy day comes along.

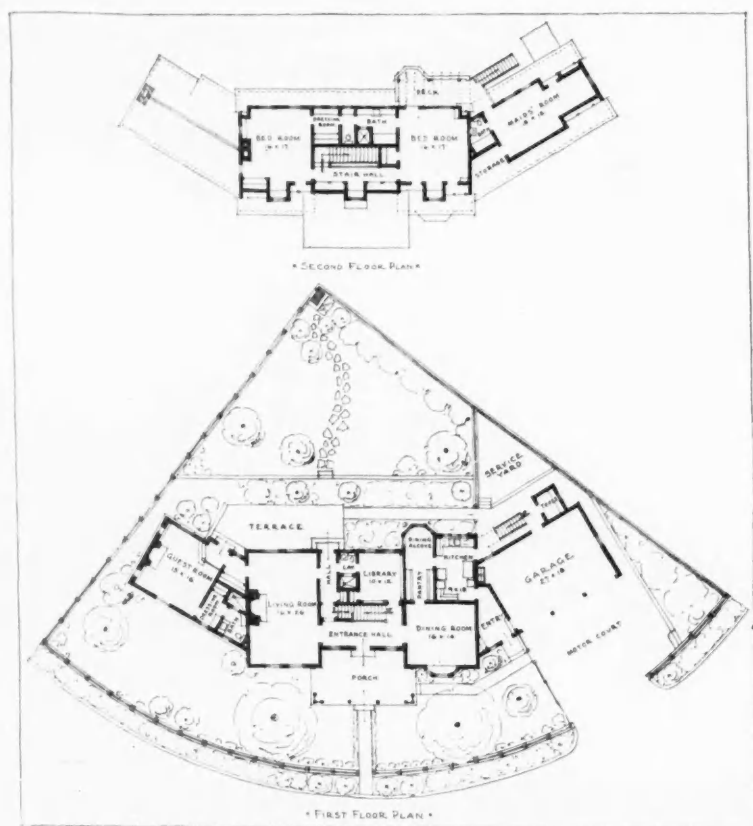


Photograph by Mott Studios

RESIDENCE OF
MR. AND MRS. ROBERT M. YOST

Los Angeles, California

KEMPER NOMLAND, ARCHITECT



This Colonial home makes the most of a pie-shaped piece of property. Presenting an open, friendly facade in the front, it curves in the rear around a terrace that is an outdoor living room, looking out over a lovely bit of garden. Neatly fitted in is a compact service yard, entirely paved with brick. The low picket fence is an attractive way of making the front yard a part of the house.



Photographs by Miles Berne

On one of the long walls of the nicely proportioned living room is the handsome fireplace, the focal center around which comfortable chairs are placed for friendly entertaining or a cozy place by the hearth. The simple arrangement of the dining room is enhanced by an ample bay window overlooking the front lawn. Three steps down lead to the informal guest room, which has its own fireplace and rows of built-in bookshelves. Scatter hooked rugs make colorful and amusing spots about the house. Upstairs are two spacious bedrooms and an entirely separate maid's room, conveniently reached from an outside stairway. A nice illustration of how happy a Colonial house can be in California.

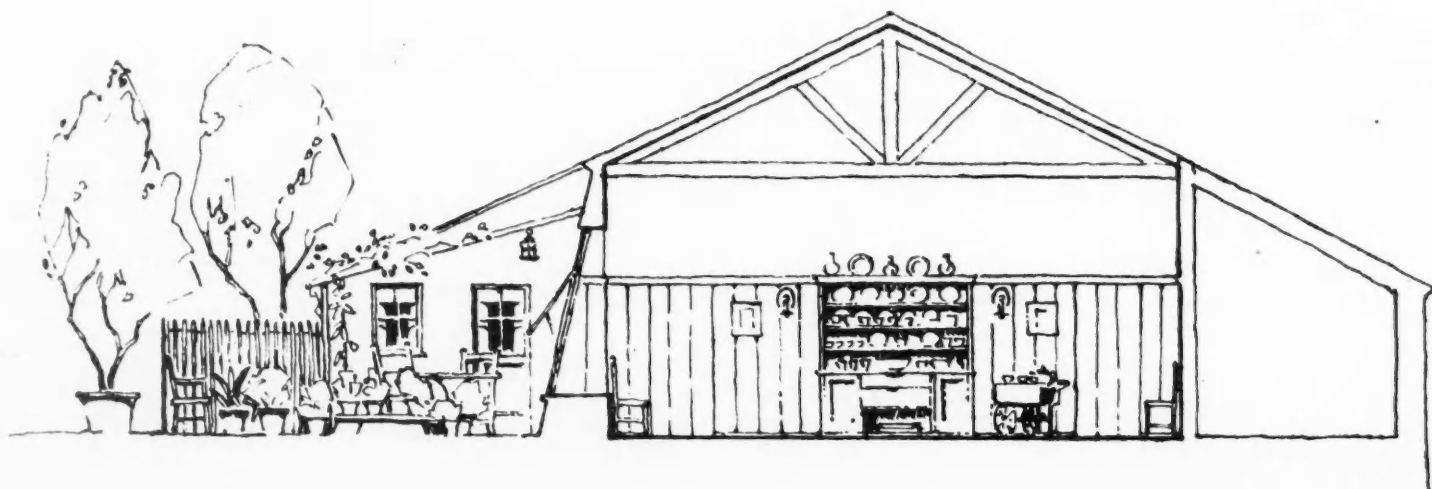
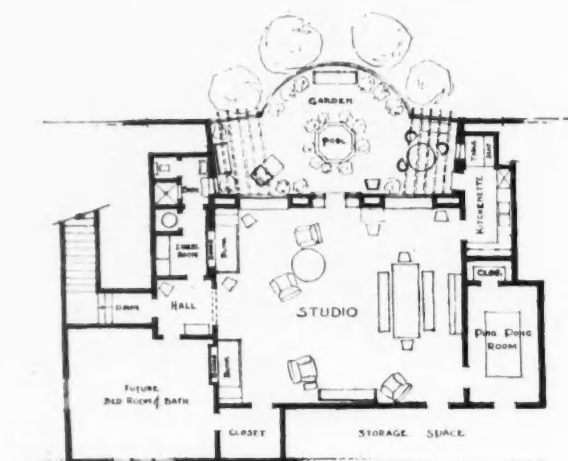


A PENT HOUSE FOR
RUTH BIRELEY AND MILDRED GARRISON

Hollywood, California

H. ROY KELLEY
Architect

KATHERINE BASHFORD AND FRED BARLOW
Landscape Architects



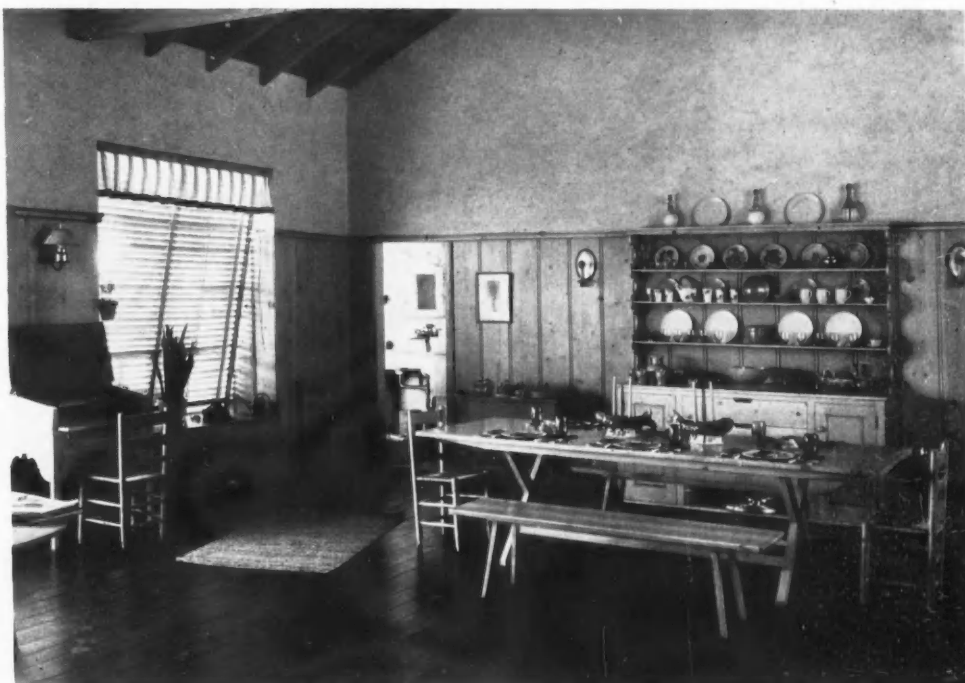
The imagination of the two daughters of a Hollywood store-building owner plus the ingenuity of the architect have produced this charming little pent house. Above the stores, in an attic area that had no commercial value, no means of access, no windows, no finish of any sort, the daughters saw possibilities.

The bringing up of stairs from an adjacent alleyway, cutting through of studio windows (which had to be steel sash with wire-glass to meet local fire laws), the provision of a garden, let alone the planning-for-use of a predetermined area, all offered serious problems. So much more to the architect's credit that such a naive and delightful sky cottage has resulted.

Tones of russet, yellow, burnt orange, and brown enliven the generous studio room, finished in knotty pine boards. The built-in bunks, Welsh dressers, tables, and chairs were all specially designed. The tiny but adequate kitchen is a bright, cool unit in white and green.

The architect went into the garden, too. Within the simple and engaging setting devised by the landscape architects, he fashioned not only the pergolas and the pool, but all garden furnishings—even including the birdhouse.

An informal little country retreat, in a crowded urban area.





Photographs by Tom Kelley

THE NEW HOLLYWOOD HOME OF THE LOS ANGELES GAS AND ELECTRIC CORPORATION

EDWARD CRAY TAYLOR AND ELLIS WING TAYLOR, ARCHITECTS

ALTHOUGH receiving the gas and electric bills is not generally considered a pleasure, the payment of them now becomes decidedly that at the beautiful new Hollywood district office building of the Los Angeles Gas and Electric Corporation.

Thirty years have passed since Addison B. Day, now president and general manager of the company, pedaled out Hollywood Boulevard, mapping a route for a gas line to the rather quiet but promising suburban village. Today, the Hollywood branch serves 50,000 buyers of gas and electricity—a territory bounded by Vermont Avenue on the east and First Street on the south.

The stepping growth of Hollywood shopping, recently, hastened the decision to expand from the branch on Cahuenga Boulevard, occupied since 1931, to larger headquarters, comparable to the special service offered at Pasadena, Alhambra, Huntington Park and Inglewood. Officials of the company now only pray that customers won't spend all their money shopping on the Boulevard so that they can't pay their gas bills.

Located at 1641 Ivar Avenue, built at a cost of \$150,000, the new headquarters is a one-story reinforced concrete and steel structure, designed by Edward Cray Taylor and

Ellis Wing Taylor, architects and engineers, and built under the supervision of the company's engineering department.

A modern note stamps the architecture. White metal and black granite on the front accent the horizontal and vertical lines. This contrast is carried forward on the sidewalk which is laid in two-toned terrazzo between

metal strips. The lane on the north side is swung into the architectural scheme by curving the front corner of the building.

The view of the front door shows the modern treatment of detail. Glass blocks above the door are part of the scheme of lighting the interior.

Inside, the different equipment is displayed to advantage throughout a large and spacious room. The interior draws from the architectural example of the exterior. The first floor is laid with marble and wainscoting. Hardwood furnishings are of modern simplicity. The lighting is indirect, from panels set in the ceiling girders. A mezzanine floor above the rear portion houses the offices. It is on the main floor where the line forms to the right at the first of the month, and which from the mezzanine presents a pleasing sight.

A broad marble staircase leads to the basement display rooms, one of which is an auditorium, where the company plans a series of home economics lectures. Here is a demonstration platform, and here is the kitchen where the home economist demonstrates that path to a man's heart at which she is educated. Another feature of the basement is a rest room for customers, where, after watching the efficient evolution of a prize-winning pancake,



the young bride may rest her tired feet and ambition.

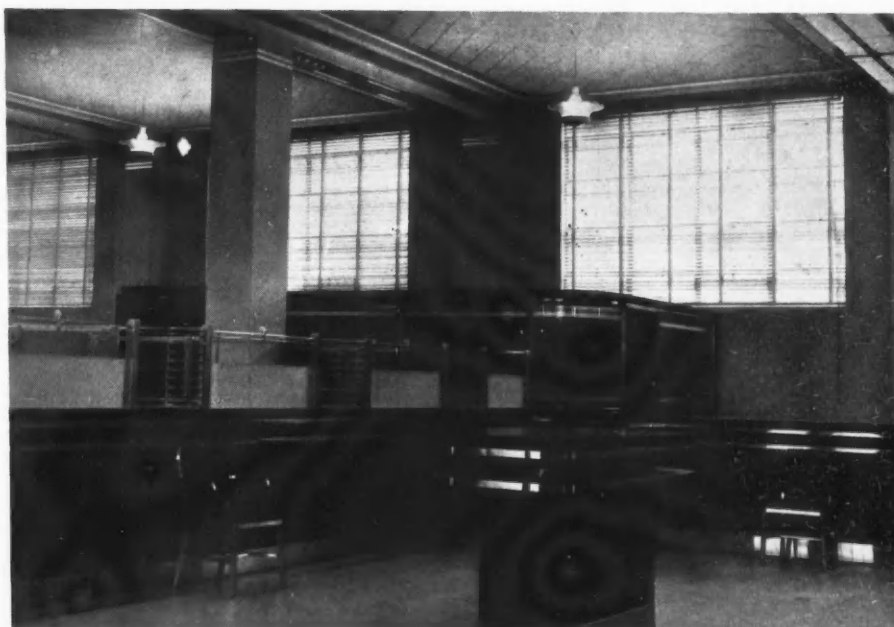
The basement display rooms give additional space for showing the best of modern kitchen equipment—time saving, step sparing, and vocabulary controlling. Exhibited likewise are automatic gas heaters.

The building itself exemplifies the most advanced scientific methods of gas heating, of ventilation and illumination. It is equipped with a complete summer and winter air conditioning plant.

Of one story now, the Ivar branch of the Los Angeles Gas and Electric Corporation is designed to be built higher at a future time when the Hollywood Chamber of Commerce predicts twice times 50,000 users of gas at Hollywood—not counting the gas expended by the Chamber.

A staff of sixty, transferred from the main building on Flower Street, furnishes a complete bookkeeping and customer service. Besides having the pleasure of standing on marble flooring, employees enjoy the greater pleasure of sitting down, between rushes, on aluminum chairs specially selected not only to conform to the modern architecture of the building but to the ancient architecture of the occupant. Of extreme lightness, aluminum furniture is noted for its durability and fire resistance. Expert designers are now able to fashion chairs of outstanding comfort from this light weight material.

The receptionist desk with special black and white decorative trim has a solid black linoleum top and satin finish aluminum trim and handles, a brightness which the countenance of the young lady at the desk endeavors to match. More sunshine comes by ribbons through windows with Port Oxford white cedar Venetian blinds.

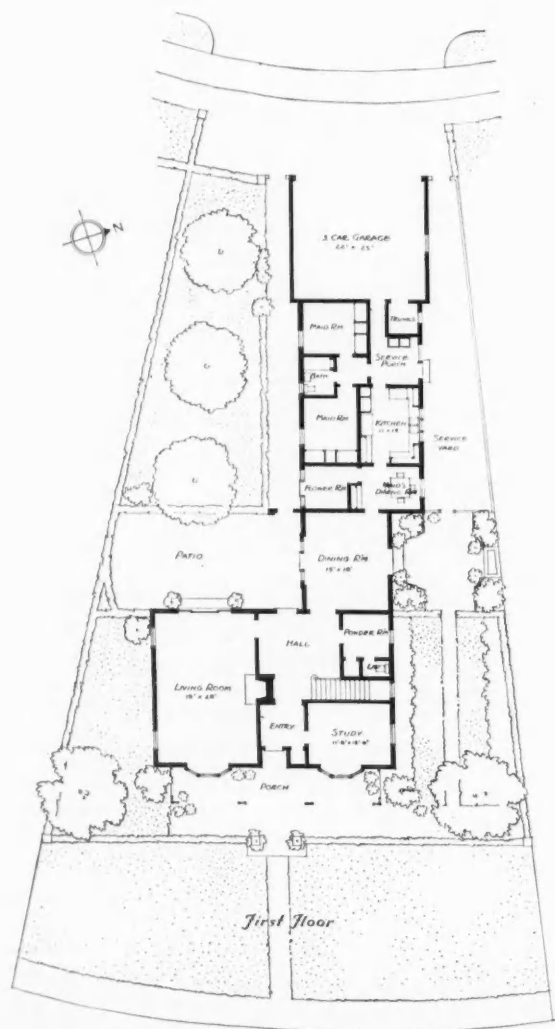


Photograph by Skinner Photo Arts





Second Floor



First Floor

THE HOUSE ON THE COVER

WINCHTON L. RISLEY, ARCHITECT

Renderings by Donn Emmons

A MAN may join the navy to see the world, but it appears here that he may also retire from the navy and still see the world—or at least a panoramic portion of it. This California home of a retired navy commander commands a field glass sweep of San Diego's harbor which from the distance looks like a boy's pond full of toy battleships. Observed to the south are the mountains of Mexico which seem almost as stationary as the battleships.

The white walls of this navy commander's cabin on land may be remindful of reaches of sea foam against the green garden—but built with a precision of line spurned by Triton. An orderly simplicity suggests both experienced architecture and years of seamanship.

A problem of architectural tactics was the odd-shaped lot. An admirable solution provides entrance directly into the main hall from either street.

Uses desired for the patios determined their size and placing. The larger one, opening off the living room, hall and dining room, makes informal entertaining of several guests easier and therefore more pleasurable for both hosts and guests. The small patio off the dining room, with its fountain and potted plants, forms a secluded area for intimate outdoor dining. On the east the large porch relieves without detracting from the simplicity of the design and it adds further to the friendliness and hospitality of the home.

The oyster white walls are set off by the green sash and doors and the white of trim and lattice. The roof is of hand-split shakes in natural color. Aluminum foil insulation materially cuts heating costs and keeps the house cool in summer.

But summer or winter the home is warm with a memory of happy years on the sea. Rooms contain mementos from scenes that are drifting into the distance.

The living room is finished in gray with a finely striped yellow paper. The woodwork of the study is natural finished hardwood that blends happily with the imported grass cloth wall covering and brass hardware. On the second floor are large dressing rooms and a private bath for each bedroom.

The service wing, though easily accessible from the rest of the house, is entirely separated from the living quarters. A well appointed flower room, convenient to both the main house and the service wing, is handily placed for cutting and arranging of flowers from the nearby garden. A vita-glass south wall affords sun and protection for the more delicate potted plants.

The only thing lacking to the desirability of this residence for a retired navy commander is the swaying of the ship. But then there are earthquakes once in a while.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

"...and so covering himself with his Shield, and couching upon his Lance, he rushed with Rozinante's utmost speed upon the first Windmill he could come at . . ."—Don Quixote.

Budding Writers

REQUIRETHING not the gentle rain from heaven, there are now to be seen springing up from landscapes of pulp watered industriously with printer's ink the hardy annual exhibit of pert and punk books on gardening.

So legion and varied are they that the enthusiastic amateur floriculturist may recline restfully upon the parlor sofa, beside a bunch of books, and from April until he goes to seed, design a garden mentally, plant the bulbs and shrubs imaginatively, and dream about digging up the weeds.

The man with a hoe is today a man with a book, and the more conscientious bulbs now endeavor to grow up to look like the pictures. Roses smell faintly of printer's ink.

There are books of all descriptions—as on how to grow *Buddleia veitchii magnifica*, but no guide on how to pronounce your little friend's name once he's come up for air and the neighbors want to be introduced.

Nevertheless, there are some useful books, at least to pile up and sit on while you're sprinkling the garden. This is a furrowed list of good bedside reading. As ye read so shall ye sow:

"Your City Garden," by Margaret McKenny and E.L.D. Seymour—Purposed especially to help the city dweller who has enough room in his heart for flowers but not enough around the house. Whether space requires that he have the garden on the roof, on a window ledge, or under the dining room table, this book helps with plans.

"The Book of Shrubs," by Alfred C. Hottes—New third edition, thoroughly revised, encyclopedically complete. Advises what shrubs to use, describes each species—with scratchboard drawings, explains propagation by seeds, cutting, grafting and division, tells how and when to plant, prune, spray and admire your shrubs.

"Gardening," by Montague Free—Something about the plain, straightforward title of this book makes you feel that it was written out of a reliable knowledge of "dirt farming" by someone who knows his onions.

"The Gardener's Second Year," by Alfred Bates—Like the second year of marriage, the second round of gardening is beset with fewer hazards—less striking of rocks, less spading up dirt, less raking over—and a note of the settled serenity of people experienced with Nature. Alfred Bates was author of "The Gardener's First Year."

"An Artist's Herbal," by Louise Mansfield—Plates from pencil drawings of herbs by Miss Mansfield, with descriptions of growth, color, and use. To anyone who spends Sunday morning in the garden instead of at church, this herbal can be a hymnal, while the curative herbs may at least untwist the kinked back you get at cultivating them.

"Friday-to-Monday Gardening," by Margaret Olthof Goldsmith—If one spends from Friday evening to Monday morning over petunias and dahlias, it becomes not only what may be termed week-end gardening but also weak-back gardening.

"How to Make a Garden," by Cecile H. Matschat—One of a set of "garden primers." An elementary text which covers most of the essential points, except matters of etiquette, as how to politely inform your neighbor that his globe-trotting chickens have pecked up all the seeds you just planted.

"The Book of Garden Flowers," by R. M. McCurdy—Perhaps not "the" book but "a" book, anyhow—a stamp size family album of the garden.

"Design in Flower Arrangement," by John Taylor Arms and Dorothy Noyes Arms—Defines principles of beauty which may be carried over from flowers to other fields of art, showing that all beauty is related, wherever expressed—on a garden, a painting, or a song.

"The Garden of Gourds," by L. H. Bailey—The culture of gourds is a sidepath of gardening which provides a certain novelty and a line of experiment. A pretty good gourd book.

"As One Gardener to Another," by Lucy M. Ellis—When spring comes, instead of child welfare the fence topic turns to gardening, and while the neighborhood mothers are busy raising vegetables, the children are busy raising cane. This book is an exchange of experiences, as what to do when the family's young tomatoes start getting fresh.

"Dahlias," by F. F. Rockwell—A ritual manual for the "dalliers with dahlias club." Revised and completely up-to-date.

"Daffodils: Their Appreciation, Use and Culture," by F. F. Rockwell—Since the last book on daffodils, hybridists have revolutionized the species, so that, unless you read Rockwell's work, you may be ignorantly raising Model T daffodils.

"Book of Garden Structure and Design," by H. D. Eberlein—Some flowers won't be

any more congenial than ice cream and oysters, and no matter how much color or fragrance your garden possesses, unless there is a pattern, much of the beauty is lost.

"Gardens and Gardening—1937," by F. A. Mercer—A year book once more so colorfully beautiful that one wonders why the pictures have not been scented to render almost reality.

"The Vegetable Gardener's How Book," by Chesla C. Sherlock—A "brass tacks book for practical use," this is not by the famous Sherlock of Scotland Yard, but another Sherlock of anybody's yard, who can help a home gardener bring out the convincing evidence of hard work.

"Wine Grapes," by Philip M. Wagner—For people whose gardening includes a subsidiary business of home brewing, Wagner's thirst arousing text "says when"—and how.

"Vines for Every Garden," by D. H. Jenkins—Describes all the vines except the clinging vines of grandmother's day and Vines, the tennis player.

"Gardening Short Cuts," by M. G. Kains—The only short cuts most gardeners know about are those ruthless ones which the paper boy takes across the geranium bed. But there are doubtless others, which, if not used during the first hour in the garden, will be readily adopted during the last.

"Identification of Trees and Shrubs," by F. K. Makins—Describes by text and drawings 1732 species of the north temperate zone. After carefully studying this memory course, one can surely approach any shrub anywhere with "Of course, I know you. You're Mr. Sims of Seattle."

"Adventures in Gardening for Boys and Girls," by M. G. Kains—Apt to be very popular with children—like "Adventures in Cleaning up the Basement."

Not Books on Gardening

Some titles are deceptive and unless you look twice into a book before buying you may take home something like "Keeping the Weeds out of Your Garden," which may turn out to be a book on "right thinking." Anyone with an unseeded patch on their mind is mistakenly apt to pick up books like—

"Bread Into Roses," by Kathleen Norris

"The Myrtle Tree," by R. G. Goodyear

"Squash Racquets," by John Skillman

"The Green Grape," by Simone Ratel

(See Page 37)



A comfortable, informal living room with moldings and woodwork following the precedence of the Colonial period and not the heavier Spanish, a blend which is an essential characteristic of the Monterey. Paneled walls of a soft parchment shade are an unobtrusive background for the Early American furniture of dull mahogany. The sofa is covered with an interesting print of Diana of the Hunt in warm browns and greens.

Photographs by George Haight

TWO INTERIORS IN THE RESIDENCE OF MR. AND MRS. JAMES P. MACKEL

San Marino, California

DOUGLAS McLELLAN AND ALLEN McGILL, ARCHITECTS

In a separate cottage the elders of the family can entertain to their heart's content without fear of being shushed by the babies. Knotty pine walls of a warm honey color—bricks laid on a concrete slab in a basket weave pattern and waxed—a crude simple fireplace—large comfortable chairs upholstered in terra cotta shades and soft apple greens—a room in which to have a good time. An amusing scene is reproduced in the hooked rug—an atmosphere that is heightened by the old bottle lamp on the little table.



A RECIPE FOR THOSE WHO FURNISH FOR THE FIRST TIME

By BEN DAVIS, A.I.D.

SPRING is the season of brides and weddings, when many neophytes embark upon the adventure of furnishing a home for the first time. At best it is never an easy task but it can be made painless and it can be a lot of fun. Lack of money and experience is usually made up in enthusiasm and a fresh outlook that is stimulating and inspiring.

There is an experience in planning a home never found in other ventures. It is a personal pleasure meaningful only to the planners. People engaged in preparing a home are for the time being apart from the rest of the world. They are not only interested to the point of absorption in what they are doing but in each other.

Newlyweds and those about to be wed are always besieged by advice from relatives, well intended friends and even perfect strangers. Mothers-in-law take their new sons or daughters aside and confidentially instruct them in the peculiarities of their respective children. The judge presents the bride with a cook book which he declares contains the secret of how to hold a husband. For weeks the mail is cluttered with all manner of free advice on an infinite variety of subjects. The groom's married friends pour into his credulous ears words of warning concerning unlimited charge accounts and joint checking systems.

Because we are old, and possess a long gray beard, we esteem ourselves wise, and feel justified in becoming a part of this host of advisers to the newlywed. Long years of experience, oh many long years, in watching people make their homes, have helped us formulate a list of "Do's" and "Do Not's," and we pass them on as helpful hints on how to eliminate some of the pain and derive some of the fun.

First we list the—"Do's."

Do decide on just how much money you can afford to spend upon your scheme of decoration as an initial investment. After you have done this, work out a budget for the future that will enable you to add pieces from time to time.

Do make up your mind as to what are necessities and what can be purchased at a later date.

Do learn each other's preferences in interior decoration. Find out what each of you prefers in the way of color, furniture traditions and decoration.

Do your original survey at home of what you want in the home. If you wait until you arrive at the shop or studio to impart to the other an overwhelming, not-to-be-denied desire

for a pink and blue bedroom, or red leather chairs for the living room, the results may be a bit complicated. Concessions will have to be made, but they will not hurt if made early enough.

Do agree between yourselves as to the general style and scheme you wish to have in the home.

Do avoid selecting extreme styles or fashions of decoration, as they will soon belong to the past and you will grow weary of their out-of-date appearance.

Do your shopping by visiting stores, shops and decorators' studios in an effort to find the decorator who is best qualified to assist you in furnishing your new home.

Do tell him just how much you feel you can spend in the beginning.

Do confide in him what you want and expect of a home. If you are the studious type and want a home to be a haven of refuge, tell him that is your desire. If you are a more social creature and like the pleasant, gay things of life, let him know.

Do give him some idea of your social habits and aspirations. Let him know if you intend to do formal or extensive entertaining.

Do tell him about your hobbies so he can take them into account in preparing a decorative system. If you enjoy riding and horses you will probably have a different house than the yachtsman, the book collector, the chess expert or artist.

Do confide in him your prospects of remaining for a long time in one place. If your business interests demand much moving about and constant changes he will adapt the scheme to the life you expect to lead.

Do carefully weigh his advice.

Do work out with your decorator a complete plan of furnishing on paper. Sketches and color schemes can be made, if necessary. In this way you will be able to visualize the complete scheme.

Do remember that you rarely occupy one home for more than five to ten years, and that if you are purchasing furnishings you expect to own longer than that, they must be pliable and weather transplanting with grace.

Do tell your friends who your decorator is so that they can seek his assistance in making selections of appropriate wedding gifts for you. Just as your glass, china and silver is listed so they may be uniform in character, in the same way it is possible to have your decorator help your friends make purchases of gifts that will be suitable and in keeping

with the character of your new home.

Do enjoy the experience of furnishing this first home. The years will prove that you may never again own so many new things at one time.

Now for the "Do Not's."

Do not be impolite to your relatives and well meaning friends who seek to give you advice on how to furnish your home. Accept their counsel, for there may very likely be suggestions worth while—just keep in mind that your house must be your own, the sum of your aspirations, experiences and ideas. It will be impossible to please everyone interested in your problems and it will be impossible to incorporate all the suggestions made.

Do not buy anything simply because it is a "Bargain." Bargains have an evil way of not adapting themselves and the little money that is saved is often spent in other ways to make up for the lack of good taste in the original selection.

Do not begin by buying accessories, lamps, ornaments and pictures. These things can be added later as the house takes form and in a way that will comply with the general character of the rooms.

Do not "shop around" after you have worked out a scheme with your decorator. Do all the shopping you want before you decide to retain him, but after he has prepared a scheme and you have agreed upon it, respect his integrity as a business man and know he will be honest and fair with you.

Do not aspire to a type of decoration beyond your means or social aspirations. Try not to be too ambitious, for a house is infinitely more interesting and becoming if it is appropriately furnished and suited to the people who are to live in it.

Do not try to get the house ready for a cocktail party or special occasion, unless you have given sufficient notice to enable the work to be done. Fine work and craftsmanship cannot be hurried in execution.

Do not expect that everything will be perfect. Mistakes will be made, but the assistance of a competent decorator will do much to eliminate them.

This old gray head is bowed with the many sins we have committed in the name of Interior Decoration. We have seen rooms built around the color of a poodle dog's eyes. We have seen ruffle duffles and gobs of fluff. We have seen budgets too thinly spread and spent in lumps—and we have learned our "Do's" and "Do Not's."



Photograph by Margaret Craig

THE PARTERRE GARDEN OF MR. AND MRS. ROY V. REPPY

Bel Air, California
Raymond Gould, Landscape Architect

MUCH of the excellence of the garden of Mr. and Mrs. Roy V. Reppy arises from its general plan and from its pleasing relation to the

house itself. In addition to these two features so essential to a successful garden a delightful geometrical planting of diversified flower beds is ap-

parent—these ornamental plot divisions classifying it as a parterre garden.

The charm of this decorative design is noticeable from every angle of the garden as well as from the various terraces and balconies of the home.

Although the plan of the garden is delightfully formal, it retains the aspect of extreme simplicity. The main axis runs parallel to the long lines of the house and at the intersection of this axis with the secondary axis one comes upon the centralizing feature—the lovely octagonal lily pool.

Thus from this plan of four rectangles is evolved many box-bordered flower beds in which Mrs. Reppy has planted a luxurious array of flowers that render an effect of rich Chinese embroidery.

The spring time planting is gay. In the plots of ground near the lily pool grow Tulips and Pansies, bordered with Mignonette. In the borders of the plots grow an abundance of Spanish Iris and Baby Eyes. At the north end of the garden are massed the glowing Ranunculas and at the southern end is spread a carpet of Pansies and Freesias. In the fall and late summer Mrs. Reppy chooses a harmony of the rusts and golds of Zinnias and the purple blues and rose pinks of asters.

To give height to this colorful garden and to provide accents of dark values Italian cypresses rise at each of the eight corners of the lily pool. Other dark accents are formed by potted pink-blossomed Oleander trees at each corner of the garden, and pink rose trees at the corners of the principal flower plots.

Thus, closely aligned to the ground plans of a Mediterranean home, this well designed, colorful parterre garden is an eloquent illustration of what can be accomplished on a long and narrow suburban estate.

A CIVIC CONSCIOUS COMMUNITY

By Ralph D. Cornell
Landscape Architect

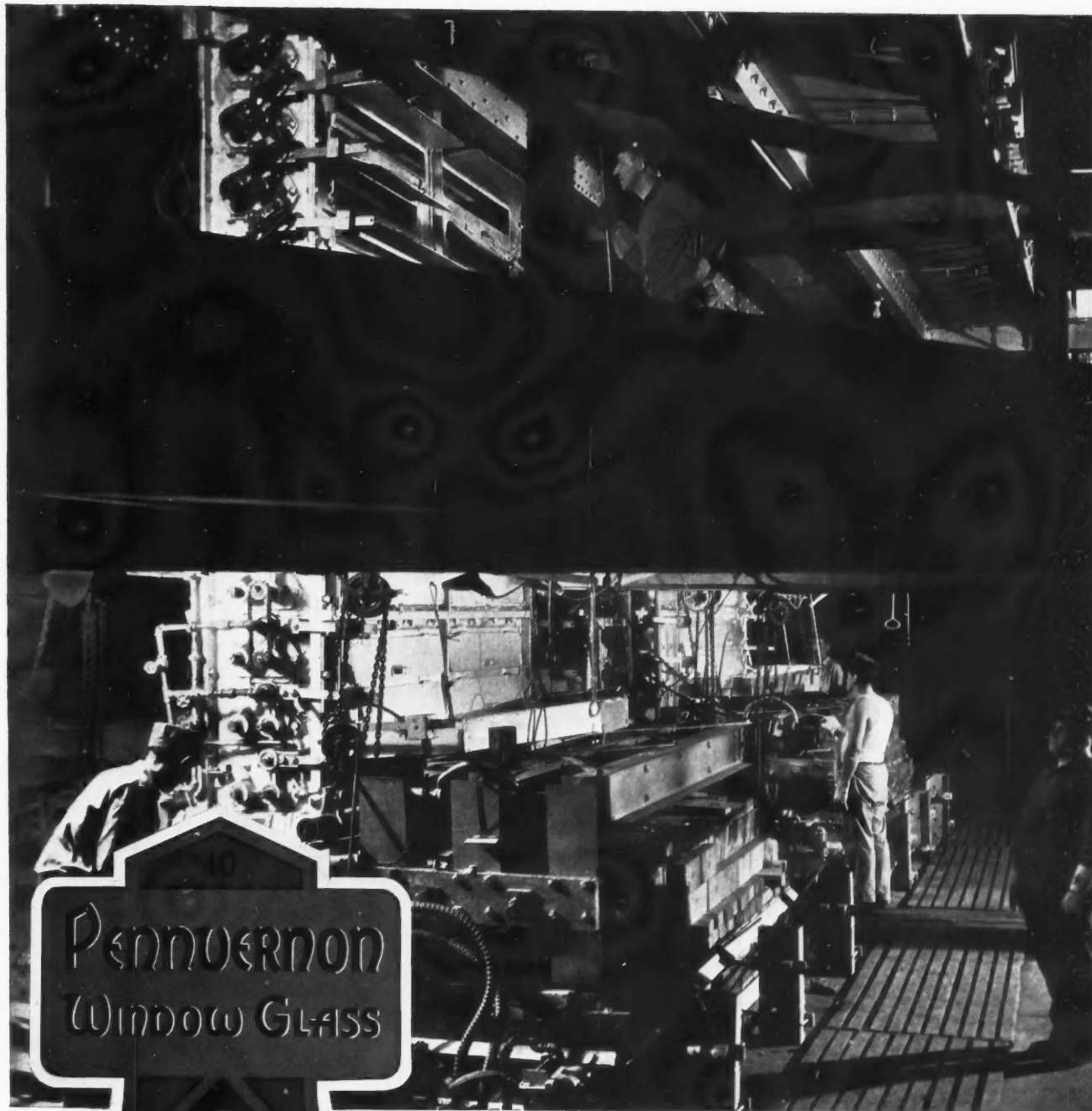
ALTHOUGH small in size, as communities are rated, the city of Anaheim, California, is conspicuously large in its consciousness and appreciation of those values and qualities of public spirited interest, that knit the body politic into an effective unit. Already the possessor of one recreation park that has brought widespread fame to the city, as well as the joys and benefits of wholesome, outdoor activity to thousands of children and adults, Anaheim has launched a recent program for the development of more park lands as illustrated by the accompanying landscape design.

Fully aware that no business can be run successfully without intelligent planning and guidance, the members of the city council have builded their foundations well for the development of this latest park project. With months of conscientious consideration and analysis of their needs behind them, and giving complete cooperation to their landscape architect, the "city fathers" have finally adopted the plan shown herewith. They expect to proceed slowly with development, under cooperative assistance from the WPA.

Such appreciation of the values of proper planning for public recreation and civic beauty, coupled with the thorough-going and businesslike approach to the problem should be an inspiration to other communities.



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THE AMATEUR BOTANIST

NOW, isn't this a pretty kettle of fish. Here it is April and this column has been running for more than a year; yet no word has been written about roses and rose gardens. Isn't it just like an amateur botanist to wait until about three months after the time when a plant should be set out to tell all about how to plant it, where to plant it and what to do with it? But then, everybody can be correct if he has to. It takes courage to be late and get away with it. Further, you can read this item about roses, how to grow them and how to plant them, and check up on whether you did the wrong or the right thing in January. In this way we furnish you with two reasons for cursing the Amateur Botanist.

The time to plant roses is when they are dormant which, in this country, is usually in January. They should be planted closer than six feet from one another. Roses prefer a heavy soil and the holes in which they are planted should be about 18 inches deep and 18 inches in diameter. If the land is sandy or too light, it is well to make the hole larger and deeper and fill the bottom up to about 18 inches from the top of the hole with heavy soil, such as adobe and clay.

When this is done, place in the bottom of the hole about six inches of rotted stable manure which should be firmly pressed into the bottom of the hole. Over this press a four inch layer of pulverized earth. Then pour a cone about eight inches high of loose earth and set the plant carefully over this cone with the roots that have been freshly pruned spreading and spaced equally about the cone. Then hold the plant steadily while loose earth is filled around the roots to the top of the hole. This loose earth should be well firmed and soaked with water. A basin two to three feet in diameter should be left around the plant and the hole thoroughly soaked. Irrigation and cultivation to a depth of not more than three inches should be performed every eight or nine days, care being taken not to break any of the buds in cultivating.

Pruning is one of the most important factors in the cultivation of rose plants. It is a very good practice to leave three shoots on each plant and to leave at least three good eyes on each shoot. The top eye should always point outward to insure an open plant that will let sunlight and air into the center. After pruning, the cut ends should be waxed; that is, a day or two after the pruning is completed. This seals the pithy center in the stem, prevents borers and other pests from getting down into the stem. It is all well enough to talk about pruning but it is as difficult to describe the correct operation of pruning in rose culture as it is to tell a man how to swallow. About the only way to learn how to do it properly is through a demonstration by an expert.

There is a good deal of talk amongst amateurs who are more amateurish than this writer about the resting of roses in the summer months. Some people let their roses go through July and August without cultivation or water but I have never known of an instance where it did the roses any good and I have seen many places where the garden was all but ruined by this practice.

As is the case with almost every other plant in the plant kingdom, elbow work and steady irrigation always get the best results. The soil around the plant should be cultivated with a light hoe to a depth of three or four inches at least once every ten days. This operation should follow irrigation as close as the conditions of the soil will permit. A light sprinkling of water around the base of a rose bush each day is not nearly so good for the plant as a heavy irrigation every week or ten days. And when this is followed by a cultivation that leaves the surface in a finely pulverized condition, the best results will be obtained.

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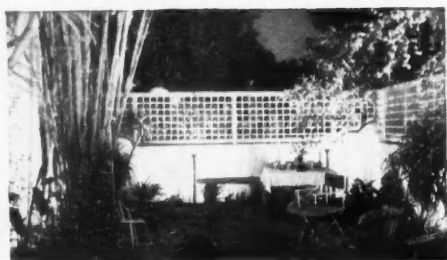
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IF I WERE TO BUILD A LITTLE COUNTRY PLACE

(Continued from Page 17)

be given to the autumn feast. In the way of trees, Pomegranates, Persimmons and Eugenias then furnish gorgeous fruits; so do Kumquats and Guavas in the shrubs. For flowering ones, the Roses, Abutilons, Choisyas, Heliotropes, Pleromas and Marguerites are among the most faithful.

Herbaceous autumn beauties are many; yet, except the Chrysanthemums, are not known and used one tenth enough. The autumn garden *can* be the most gorgeous of the year, if we plant such of them as Japanese Anemones, Perennial Asters, Goldenrods of the finer types, gay Heleniums and Perennial Helianthus, purple Salvia Leucantha, true blue Salvia Pitcheri, white Boltonias, brilliant Gerberas and the Moraeas.

And I would see that every day of winter found that garden bright with color. Pyracanthus would furnish the yellow, orange and red of their berries. Cotoneasters and California Holly, most dependable of shrubs, would add Christmas red, with white Snowberries to set it off.

There would be the blossoms of many types of Heather, and of Dimorphotheca daisies and the "Red Hot Pokers" of Scarlet Aloes and Climbing Aloes, and the yellow plumes of Sempervivum Arboreum and the white of the Crassula bush called Jade Tree.

If I were just a bit opulent, there would be Winter Azaleas, too, and Camellias and fragrant Daphnes in blossom on the coldest days.

No matter what else, there would be borders of Violets—preferably the long-stemmed General Herrick—to make sweet the winter air.

There would be life and movement in that garden, too. For I would plant Honeysuckle vines to lure the humming birds; and blue Salvia Pitcheri, which attracts the friendly yellow bumble bees more surely than any other plant I know; and Buddleias and Golden Day Lilies to call the butterflies.

My bird bath would not stand idle and unsought, as many do, in the middle of an empty lawn; it would be beside thick shrubs or under a tree, into which its guests could dart in times of danger. There would be no cats to terrify them; if I craved a feline's company it would be an indoor guest.

Whether there were barnyard fowls would depend upon my time and the size of my ranchito, but anyway the place would be enlivened with the beauty of strutting pigeons. For once their dove-cote was built, the first week's feeding is all that they would ask of me.

The glory of that little place in the country would be the vegetable garden, of satisfaction as much to the eye as to the tummy. But I would not be a slave to it; things that need coddling would not be there.

It would be partitioned into rectangular plots, with the paths between them bordered by fragrant Strawberries or ferny Parsley.

The background would be a row of Artichoke, one of the most beautiful plants we have, both in royal purple flower and in silver leaf—a Thistle that went into business.

One section would be an Asparagus plot. That, too, is not only toothsome, but a plant of beauty, especially in autumn when hung with scarlet berries and plumes of gold.

Another plot would be of herbs for flavoring: Rosemary and Lavender, Sage, Marjoram and Mint; and the borders would be of tufted Thyme or Chives.

The Beans, especially the toothsome Scarlet Runners, would climb on rustic poles, painted Chinese red for deviltry.

Speaking of paint: I would use it generously and often, on every building and fence on my ranchito. For it is my firm conviction that paint costs nothing; the materials it preserves are of greater cost than its own.

When you come to my little place in the country, you will find the gate wide open.

BOOK REVIEWS

MODERN ARCHITECTURE IN ENGLAND. With essays by Henry-Russell Hitchcock, Jr. and Catherine K. Bauer. 104 pages, 53 plates. Museum of Modern Art, New York. \$1.85.

A catalog of a recent exhibit at the museum, with extended commentaries. Mr. Hitchcock takes a quick look at the gradual emergence of tendencies away from academic design. From the recently destroyed nineteenth-century Crystal Palace on through isolated railway stations and bridges down to Mackintosh's Glasgow School of Art, built in 1898-99, he follows a thread of revolt and original design.

Another short article describes the sudden development and acceptance of modern architecture in Great Britain in the last half dozen or so years. The movement includes both English architects and men of other birth, attracted to England by the increasing liking for International architecture.

Among them: Lubetkin and the Tecton group; Adams, Holden and Pearson; Gropius; Mendelsohn and Chermayeff; Breuer; Kaufmann; Lescaze; Fry; Slater and Moberly, Crabtree; Coates; Emberton; Sir E. Owen Williams, and others. Mr. Hitchcock sees typically British forms emerging—new uses of brick and wood, a bold experimentation with curved forms.

Catherine Bauer gives a short summary of the growth of the housing movement in Great Britain.

The remainder of the book is a series of plates, both photographs and plans. Included at the end is a complete catalog of the exhibit, with brief biographical notes on the architects.

The book is interesting chiefly because of the tremendous amount of new work that has been done in Great Britain in so short a time. The plates are rewarding for study, both as a visualization of the movement and as a basis for pro and con arguments.

G. S.

ARCHITECTURAL GRAPHIC STANDARDS. By Charles George Ramsey, A.I.A. and Harold Reeve Sleeper, A.I.A. John Wiley & Sons, Inc., New York. \$6.00.

While we all thought it would be difficult to improve upon the first edition of "Architectural Graphic Standards," these brilliant authors, both members of the American Institute of Architects, have shown that it could be done. As a matter of fact, this second edition came out at just about the right time, for I had already worn out nearly every binding thread in the first edition.

The appearance of this remarkable book is much like the introduction of Venetian blinds, in that it makes us wonder how in the world we ever got along without it. While it does not profess to be a compendium for the use of architects doing forty story buildings, it carries many details of surprising accuracy. It covers a field from clocks to closets, from radios to radiators, and from flagpoles to flytraps with details and specifications that are invaluable to the general practitioner.

My compliments and gratitude to the authors and the publisher.

M. D.

THE NEW ARCHITECTURE AND THE BAUHAUS. By Walter Gropius. 90 pages, 16 plates. Museum of Modern Art, New York. \$1.75.

"During the course of the last two or three generations, architecture degenerated into a florid estheticism, as weak as it was sentimental, in which the art of building became synonymous with the meticulous concealment of the verities of structure under a welter of heterogeneous ornament."

Walter Gropius arrived at this conviction early in his career as an architect. To combat this tendency, to revitalize design by seeking an honest expression in architecture through the use of modern materials and modern constructional technique, and to come to terms with "our modern medium of design," the machine, has been his passion ever since.

In this little volume, amply illustrated with the buildings which his new approach has produced, Gropius traces the development of his thinking, which resulted in the Bauhaus—the school which has exerted so great an influence on recent art, architecture, and industrial design throughout the world.

Commissioned in 1919 to take over the Weimar School of Arts and Crafts and the Academy of Fine Arts, also at Weimar, he was accorded full power to reorganize them as he saw fit. Up in arms against dogmatic, academic teaching and the fostering of the arty-crafty spirit, he consolidated the two institutions and inaugurated a teaching principle which gave as much attention to technical proficiency as it gave to imaginative design. Through this method alone he felt could come sincere and significant modern products.

Decrying "style", vogue, formula, system, he introduced a dual form of instruction. Half the student's time was spent in workshops studying tools and machines and raw materials. The other half he spent designing objects which had to be made from these materials, by these machines.

How well his methods succeeded is indicated by the fact that German industry took an active interest in the venture and began to mass-produce bauhaus models. When the school moved to Dessau in 1925, Gropius saw his dream come true—a group of fellow-artists, governed by a common will, developing and constructing whole projects. The new bauhaus school buildings were such a joint enterprise, as were a housing project and a labor exchange.

Most recent recognition has come to Gropius from Harvard University, where he has accepted a Professorship in Architecture. In a foreword to the book, Prof. Joseph Hudnut of the Harvard school comments on the bauhaus buildings: "I know of no buildings which are more persuasive. . . . An aspect of our own civilization made express and visible, they reaffirm, in the language of our own era, that which the cathedral and temple have taught us. . . . We now have to develop, enrich and amplify the principle that is starkly given there. . . ."

The book is a clear and concise review not only of the bauhaus method and its accomplishments, but a well-charted record of the growth and realization of Gropius' ideas. The last few pages he devotes to a discussion of housing and city dwelling, argued from the viewpoint that fundamental unity underlies all branches of design.

Scoffers who don't like flat roofs and horizontal windows must recognize the sincerity of Gropius' contentions. Serious seekers of logical modern forms and uses to be obtained through modern materials and technical equipment will find inspiration and encouragement in this brief account of a man who has the courage of his own convictions.

G. S.

POEMS: 1911-1936. By John Hall Wheelock. Charles Scribner's Sons, New York. \$2.50.

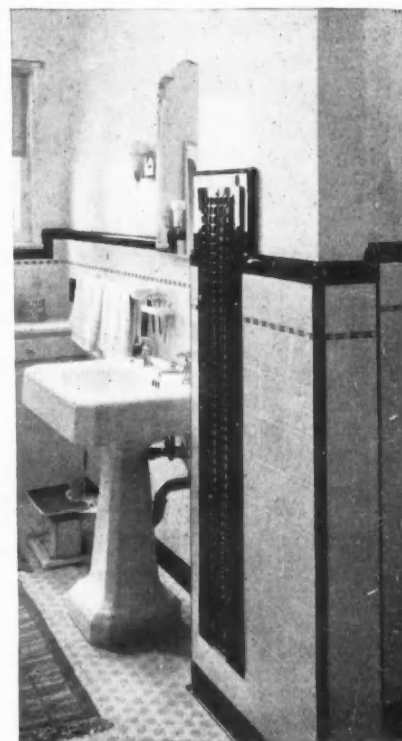
The publication of the collected poems of John Hall Wheelock is an important event for all persons who love good poetry. Since some of his most distinctive work appeared in his earlier volumes, now long out of print, and since only a tantalizing few of his best poems are available in the standard anthologies, this collected edition, covering all his six previous books (and happily enhanced in significance and enjoyment value by the inclusion of a number of fine new poems), has long been needed to give this poet the audience he deserves.

There is hardly anyone familiar with the output of the American poetic renaissance of the last twenty-five years who does not know Wheelock's "Sunday Evening in the Common," or "River Whistles," or his justly world-famous poem "Earth" (which, incidentally, so beautifully gives the lie to Kilmer's over-sentimental "Trees")—

Grasshopper, your tiny song
And my poem alike belong
To the dark and silent earth

(Continued on Page 38)

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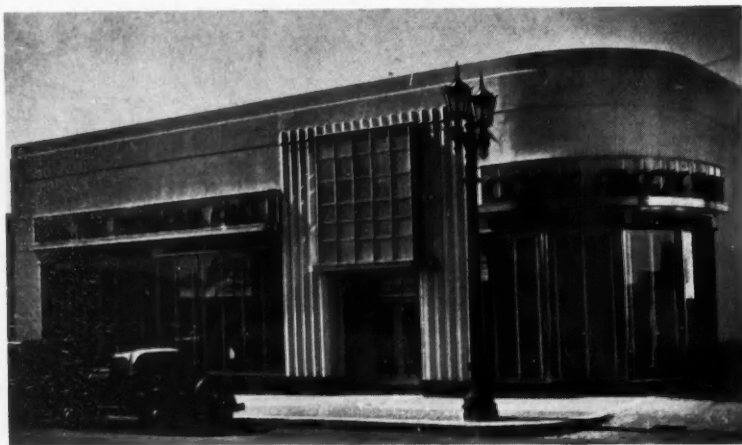
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BOOK REVIEWS

(Continued from Page 37)

From which all poetry has birth: . . .
For the earth, that breeds the trees,
Breeds cities, too, and symphonies. . . .
Out of the earth the poem grows,
Like the lily, or the rose. . . .

On the same theme and even more widely quoted is his "This Quiet Dust"—

Here in my curving hands I cup
This quiet dust. I lift it up.
Here is the mother of all thought,
Of this the shining heavens are wrought,
The laughing lips, the feet that rove,
The face, the body that you love:
Mere dust, no more—yet nothing less;
And this has suffered consciousness,
Passion and terror; this again
Shall suffer passion, death, and pain.

The volume contains a hundred poems which I should like to mention or quote, but this brief review forbids the naming of more than a few. No poetry lover should miss reading "The Black Panther" sonnet, the companion poem, "The Lion House," the songs in the third section, modern objective poems like "Discords," "Old Madge," and "The Electric City," and such strong, quiet lyrics as "Fugitive Joy," "The Body," "Meditation" and "Prayer to the Sun."

Wheelock's lyrics stir the pulses as well as the intellect, and almost every intelligent and sensitive reader will feel that they are an articulation of his own individual emotions and thoughts.

There is hardly a poem in the book which is not a true lyric—in fact, the collection is remarkable for its consistently sustained lyricism.

Robin Lampson, author of "Laughter Out of the Ground," "Terza-Rima Sonnets," and other books.

ART NOTES

(Continued from Page 7)

divergent in taste, be the true representation of a single cultural group? It is inconceivable that our painters are decadent while our sculptors are in ascendancy. Perhaps the separate juries are responsible and express a difference of viewpoint which is incompatible with homogeneity. Perhaps next year the formation of a "Salon de Refuses" will serve to show the works which are "unavailable" but worthy, and may act as a spur toward greater discriminatory selection. There are too many local artists of recognized ability who no longer even submit to the annuals because the affront of being accepted is even worse than the insult of rejection. "Varnishing Day" has become "Whitewashing Day."

One man not represented in the annual is Charles Stafford Duncan of San Francisco, who last month captured the \$700 Altman Prize at the National Academy of Design, in New York. Duncan's achievements are noteworthy for he has combined a successful business career with a diligent art hobby and stands as an inspiring symbol for "Sunday painters."

Many local artists, tiring of the "ultra" in art, have submitted to the exhibit entitled "Anybody Can Do It" displayed during April at the Artists Cooperative galleries. Discarding technique, knowledge and identity, they have descended to the utterly inane in a valiant effort at burlesque. The result is not art—nor does it pretend to be. Yet these men who have made this critical attack on the false have been unable completely to thwart their vision and have brought to their foolery something of their ability. The show is a healthy sign, for whenever anything becomes too sacred for humor it becomes too sacred for use. Contrasted with the "Sur-da-fantasmagoria" are paintings of contemporary life. There is a good laugh in this laudable buffoonery, but there is also a sermon.

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NEW PRODUCTS AND PRACTICES

147. A Scientific Game of Marbles

Out of current research by the Vermont Marble Company, at the Mellon Institute of Industrial Research, three relatively new products have been evolved from the stone. Newest of these is Markwa—marble in tile sizes and form. More closely concerned with fundamental research is Lumar—a new translucent marble. This product is an attempt to provide not only a translucent marble but one with high diffusion, while still retaining the life and sparkle associated with marble.

Through an undisclosed process of interfusion the Vermont technologists have developed a jet black marble, known commercially as Jetmar.

148. Acoustipulp

A plant for the manufacture and preparation of plastic sound absorbing material has been established at 1141 East 63rd Street, Los Angeles, by Acoustipulp, Inc. The material is a fire-resistant, sound-absorbing plastic wall and ceiling covering for use in new and existing structures where correct acoustics are desired. It is composed of cellulose and fibered asbestos and was first developed in the Hawaiian Islands. Acoustipulp is approved and installed in many of the Territorial and Federal Government buildings erected during the past six years. The opening of the Los Angeles plant is the result of an increasing demand on the Pacific Coast for sound absorbing materials of proven merit for use in theaters, office buildings, churches, schools and hospitals. Vice-president and general manager of Acoustipulp, Inc., is Mr. Nathan Most of Los Angeles, who, for some years past, under the direction of Dr. Verne O. Knudsen of U. C. L. A.,

has conducted acoustical experiments and tested various sound control materials. The firm has offices at 409 Subway Terminal Building, Los Angeles.

149. With a Stainless Reputation

Presented in an unusually attractive format, the United States Steel subsidiaries have recently issued a new catalog on the use of stainless steel in a variety of applications. Of particular interest is the material on corrosion resistance, methods of fabrication, finishes available, and physical properties. There are sections on the application of USS Stainless Steel for hardware, ventilator parts, exposed trimming, etc.; for the design of modern decoration and the trimming of building interiors and exteriors; and for such application as towers, facades, marquees, and similar uses; for store fronts and entrances and for use in restaurant kitchens, bars, and fountain equipment.

150. What Air You Wish

Eight complete lines of air conditioning registers and grilles in four price groups are shown in Catalog No. 37AC, just issued by the Hart & Cooley Manufacturing Company, 61 West Kinzie Street, Chicago. The book illustrates and gives detailed engineering data on the company's comprehensive line of air conditioning registers and grilles, and damper regulators. Several new lines of grilles and registers, including Nos. 84 and 85 Design adjustable deflection grilles, are presented. The catalog contains engineering data—including air flow charts, acoustical ratings, and other helpful information. Copies are available upon request to John T. Roundtree, Inc., 1213 South Olive Street, Los Angeles.



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BIRDS ON THE TREES

THERE'S probably only one business man who doesn't need to think about what Tomorrow may bring—but only about what yesterday brought. And he's maybe more what should be called a "monkey-business" man, for he claims to trace family trees back a very long way. However, after paying his money the customer discovers for himself the first actual monkey in the family.

A genial racketeer of the times is the unstumpable geneologist, whose scholarly passion for research is spurred by the music of jingling coins. The more dough the more ancestors—another dollar and another duke turns up somewhere.

The geneologist must be not only a scholar but a diplomat. No one enjoys being told outright that one of his ancestors was definitely a low scoundrel. At least if he was, he has to be one of the higher order of rascals—not a horse thief but perhaps an official of some medieval town.

Not only may anyone purchase a record of family history. For a few dollars more, a coat-of-arms suddenly develops. On receipt of the additional payment, the geneologist's assisting artist loses no time at sketching something very pretty. Invariably the design is a small zoo of lions, eagles, or other lordly creatures, implying family aristocracy or power. The geneologist may privately think his customer's coat-of-arms should depict a fish, of not very high intelligence, biting on a hook.

Whatever the family name, the total history seems to be quickly accessible. With some names the history is already in book form, with a gold-embossed cover. Yet whatever his name may be, the customer finally sadly concludes that it should be Mud.

Legitimate geneologists suffer, like everyone else, from racketeers operating in their field of work.

A HARD BENCH TO REPAINT

WHATEVER legislation Congress does pass about the Supreme Court, we may at least be sure that the Court will declare it unconstitutional. All courts are not similar, but if the judges of the Supreme Court are anything like traffic court judges, they're going to be hard to move, with tears, temper, or even sweet reasonableness.

BUBBLES

THERE is no indication that Tomorrow will see a let-up in the trend to inflation. Labor has gone up, but prices have gone up faster, so that it hardly looks as if labor can catch up with prices for some time to come. Perhaps the government can check both of these movements and will, in all probability, halt the growing prices of commodities. This see-sawing will continue for some time and in the meanwhile the architects will continue to do their work at 8%. In the language of Westbrook Pegler, "T'ain't right."

LABOR

IT IS our conviction that the administration is strongly in support of the C.I.O. as against the American Federation of Labor. The type of organization that is advocated by Lewis embraces all workers which is a combination that can be much more easily handled politically. Their unified support of the administration will be much more valuable than the support of a number of smaller bodies acting independently. What administration would not prefer this?

LABOR AGAIN

THERE is an old saying that if you give a fool enough rope he will hang himself, or something to that effect. If this is true it is so only in the case of a certain kind of fool, and is no positive evidence that if labor is given all the rope it seeks, it will hang anybody but the people themselves. The fact that the old saloon keeper fell by the wayside on this principle is not sufficient grounds upon which to predicate a definite opinion that labor, if it goes to this extreme, will hang itself.

No intelligent person will deny that organized labor, properly directed, has been both a boon and a blessing to modern civilization, but when its organizers begin surreptitiously to install into the minds of the laborers the belief that everything within their reach, and even beyond, is theirs for the taking, they may take it and use the rope for other purposes. When that time comes, God help the professional man, the educator, and the farmer.



AZALEAS' RIOTOUS BLOOMS PROCLAIM THE SPRING

By J. J. MULVIHILL

VERY much as good Bostonians visit the Arboretum when the lilacs are in bloom, as Londoners go to Kew in lilac-time, so people within motoring distance of Pasadena go to see the Japanese Kurume Azaleas at the Coolidge Rare Plant Gardens, where they are at their height of beauty during March and April. It is one of the lovely garden sights that one simply doesn't miss.

This development of a type of azalea which will thrive and bloom in southern California is important. The Ghent azaleas, which make the great beauty of the South Carolina azalea garden and of notable gardens on Long Island and near Boston, cannot endure this climate—but the Kurume, an evergreen azalea, can and does; and it has the added advantage of being a charming evergreen which, in its off season, can be as regular in shape as box if the gardener chooses.

In California gardening, the azalea has marvelous possibilities which as yet hardly have had the surface scratched. Their spendthrift radiance of color which is able to make a scene of almost unreal beauty, and not in blazing sunlight, but under the shadows of trees, should endear them to those who love magnificence in their gardens, and love the comfort of a shaded garden.

That California gardens tend to magnificence is unescapable. The shining perfect beauty of an orange tree in form, foliage, blossom, fruit, which gives grace to the humblest ranch home, is eminently fitted to add to the beauty of even the Taj Mahal. So with the azalea. It is a princess of a flower—a rare beauty in the humblest surroundings and yet able to lend grace and add beauty to the most sumptuous.

Another charm of the azalea is that it has its time of blooming. Many plants in California seem completely confused as to blooming time and make very little demarcation of the season. But with the blooming of azaleas one knows it is spring, as one knows it when the desert blooms. And when it does bloom, every tiny branch a flower, the whole plant is an abandonment of beauty—beauty that is sustained for a month or more in a marvelous gamut of colors—soft, intense, white, rose, coral, red, scarlet, deep crimson, and rose, shading to violet. Now it is the color of apple blossoms and wild roses; another variety the red of the cardinal flower or of the scarlet larkspur. It is a wonderful sight. Then the glory passes. The plant becomes a charming, well-formed, broad-leaved evergreen, suitable for hedge or patio for its excellence of form and color.

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